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35-MM PROCESSING FOR DUFFERS

# PHOTOGRAPHY

AUGUST
35 CENTS

# 35 mm ISSUE

How to master your built-in exposure meter

New approaches with a single-lens reflex

Schwalberg's report on 35-mm Kodacolor

ON ASSIGNMENT WITH CARROLL SEGHERS, II:

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**AUGUST, 1958** VOLUME 43, NO. 2

WORLD'S LEADING PHOTOGRAPHIC MAGAZINE

Four strips of photographs, black-and-white and color, keynote this 35-mm issue and demonstrate the inventiveness of R. Cummings Vance of New York City. He shot model Shawne at Gilgo Beach, N. Y., and the grays and blues in the scene are subtly rendered in the color shots. Vance used Kodachrome with a Leica M-3. His 35-mm Summicron f/2 lens was set at f/5.6; shutter speed was 1/50. Black-and-white was shot on Plus-X at 1/500, f/5.6.

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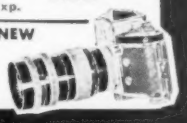

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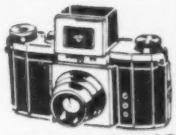

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## NEWS FLASH!

### U. S. GOVERNMENT APPROVES USE OF OUTDATED FILM & PAPER FOR MILITARY USE

WASHINGTON, D. C., April 28, 1958—Word received by the photographic industry has revealed a surprising turnabout in the attitude of government agencies, as to the use of outdated film and paper. While a group of photographic dealers for many years advocated the use of such outdated materials, it is only now, that our armed forces has recognized the advantages of using film and paper which is past the expiration date.

In addition, the fact was inferred that leading film and paper manufacturers consider this step, by the U. S. Government, as a wise one! Since they also agree that outdated sensitized materials are fully suitable for photographic purposes.

For those of the general public, who up to now hesitated to buy outdated materials, this revelation by government agencies should completely change their attitude. Chiefly because of the saving in buying outdated U. S. government surplus materials. It is considerable, and in many cases is as much as eighty percent below the usual list prices.

Take for instance 16mm movie film. If properly stored and sold by reliable dealers, it has been proven that it will be good actually for years after the original expiration date. An interesting example is an offer by Air Photo Supply Corp. of New York 57, N. Y., where Ansco Hypan black and white in 16mm x 100 ft. rolls, is being sold for $1.95 each or 4 for $7.80. And this remarkably low price includes free processing!

Practically all famous brands such as Kodak, DuPont, Ansco and Haloid are being used by the U. S. armed forces when fresh or outdated. The same type of materials are now being made available by Air Photo and (of greatest importance to the potential buyer) Air Photo absolutely guarantees all their outdated film and paper to be equal to fresh, or money back without question! Naturally, customers are being cautioned to purchase outdated materials only from dealers who will give unconditional guarantees and who do not sell their materials without any guarantee; or, on an "as-is" basis.

Those who desire more information concerning the availability of surplus film, paper and hundreds and thousands of other U. S. Government surplus items, should write directly to Department P-8, % Air Photo Supply Corp., U. S. Government Surplus Division, 555 East Tremont Ave., New York 57, N. Y.

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## LEGAL PROBLEMS

by George Chernoff and Hershel B. Sarbin
Members of the Bar of the State of New York

### "Right of Privacy" Statute invoked over

# PUBLICATION OF NUDE PHOTO WITHOUT CONSENT

A recent decision of a New York court (Myers v. U. S. Camera Publishing Corp.) has pointed up an interesting problem in connection with the awarding of damages for invasion of the right of privacy, as well as demonstrating once again the importance of model releases.

The case we refer to was brought under the New York Right of Privacy Statute. The plaintiff, a professional model, was photographed in the nude six or seven years ago. She never signed a consent to the publication of the photograph. It was understood by her and the photographer that if a customer for the photograph was obtained, terms of remuneration and use would be arranged. The picture nevertheless appeared in the 1955 edition of a photographic annual published by the defendant, which had secured the picture from an agent and assumed that the agent had a release from the model.

The plainti.f asked damages for the unauthorized use of her photograph and for the shock and humiliation of having a nude identifiable likeness of her distributed to the public. The defendant admitted that it had used the picture for trade purposes, and the only question at issue was the extent of the damages to be awarded.

At this point it is important to note that the New York Privacy statute authorizes compensatory damages (actual loss) for *any* violation of the statute and exemplary damages (damages given in excess of actual loss, in order to punish) if the defendant "knowingly" uses a person's picture for advertising or trade purposes without written consent.

The plaintiff admitted posing in the nude on numerous occasions, but contended that she never consented to the use of a nude likeness unless her face was cropped or she was partially covered so as to be unrecognizable. She also claimed that her income stemmed mainly from beauty and fashion modeling, and that the appearance of the picture had affected her income. The court found that she had failed to prove the latter contention, but that she was entitled to be compensated for posing for the photograph.

The defendant's great concern was the imposition of exemplary damages, and tried to persuade the court not to award such damages on the ground that it had not "knowingly" used the picture without the subject's permission. Here the defendant relied on the fact that it had purchased the picture from an agency without knowing that a release had not been secured.

Justice Harold Baer of the City Court found this contention without merit although he indicated that he did give consideration to this fact, and awarded the plaintiff $1,500 in damages. Justice Baer said:

> "The defendants' plea in mitigation stresses the fact that they did not publish the photograph 'knowingly.' To know or have notice legally has been accepted to mean that the defendant knew or should have known. The legislature of this state adopted the applicable sections of the Civil Rights Law after the courts had refused a remedy at common law (Roberson v. Rochester Folding Box Co., 171 N. Y. 538, 64 N.E. 442, 59 L.R.A. 478). While rights given by statute in derogation of the common law must be strictly construed (Porter v. American Tobacco Co., 140 App. Div. 871, 125 N.Y.S. 710; Swacker v. Wright, 154 Misc. 822, 823, 277 N.Y.S. 296, 297), this does not mean that the intent of the legislature and the ordinary meaning of the word are to be disregarded. 'Knowingly' is sometimes construed to be used in the sense of 'intentionally,' in which case it must be made to appear that the party charged was aware of the illegality of his conduct. A more general construction is that the word imports a knowledge of the essential facts from which the law presumes a knowledge of the legal consequences arising therefrom (Ballentine Law Dictionary, page 721; 8 R.C.L. 63). The defendants knew or should have known that a consent to publish was not available. They cannot place the guilt upon the agent whom they chose and absolve themselves of responsibility. It was grossly negligent and reckless to publish a full body photograph of a nude woman revealing her identity without her written consent."

Note that the court is not saying that it would award exemplary damages in all cases where consent is not secured. It is saying that under the circumstances of this case, where a nude photograph was involved, defendant was bound to use more care and make sure whether a consent had been secured.

The court's decision should serve as a warning to photographers that one should not assume that there is a model release, but to actually find out before using a person's picture for advertising or trade purposes. The excuse that it was thought or assumed there was a release may turn out to be very costly.

Another interesting aspect of the case was the defendant's admission that the picture had been used for "trade" pur-

continued on page 84

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## More about the secret of thin-film image quality—

# THE BEUTLER TECHNIQUE

35-mm TODAY
by Bob Schwalberg

Last month we discussed the special sort of negative developer that is the heart of the approach to 35-mm thin-film image quality which has become known as the "Beutler Technique." To recapitulate, briefly, Beutler decided that there are no fine-grain developers that do not involve a serious sacrifice of image sharpness. Fine-grain developers, to use Beutler's words, "develop fuzzily."

Instead, he suggested a "sharp developing" formula containing a very low concentration of developing agent (*to prevent blocking-up of the fast-forming highlights*), a relatively high concentration of alkalinity (*to insure full development of the slow-forming shadow areas*), and no silver-solvents, restrainers, or fuzzy developing agents such as para- or ortho-phenylenediamines (*which undermine image sharpness*).

This system of development was the subject of a bitter debate which raged throughout the 30's between two noted Leicamen. On the one hand there was the famous Dr. Paul Wolf who counselled "overexpose and underdeveloped," which became the motto of almost a whole generation of 35-mm photographers who cared more for fine grain than for any other technical criterion of quality. The other side of the argument was presented most forcibly by Heinrich Stöckler, then head of the Leica Technique School at Wetzlar, and now editor of the semi-official publication *Leica Fotografie*, whose advice was just the reverse. Said Stöckler, "give minimum exposure and full development." Decrying what they considered to be the deviousness of the fine-grain developers which obtain their effects by destroying a part of the silver image produced and, using Beutler's expression again, develop fuzzily, Stöckler and his cohorts recommended "straightforward development" in an active, highly alkaline, but very dilute developer. Their favorite formula was (and is still) Agfa Rodinal.

**George Cserna's** picture of Italian statuary shows the high edge sharpness of the Beutler thin-film technique.

Rodinal is a very ancient formula, probably the oldest proprietary developer still being marketed. (*Agfa, Inc. has recently announced the availability of Rodinal through U.S. franchised dealers.*) A very highly concentrated liquid concentrate with color and consistency roughly similar to maple syrup, Rodinal is intended for use at extreme rates of dilution (usually ranging from 1:50 to 1:100) on a one-shot basis. That is, the working dilution is used once and then discarded. A favorite of many European, and a lesser number of U.S. photographers, Rodinal is noted for its extreme sharpness and beautiful tonal gradation. The developer, particularly in the 1:50 dilution, has a degree of brilliance probably unmatched by any other formula. Its principal drawback is its graininess which exceeds that of other thin-film formulas.

Writing in *Leica Fotagrafie* No. 5, 1953, Beutler gave the formula for his developer stating: "I consider a metol-sodium carbonate solution to be an even better developer (than the para-amniophenol Rodinal diluted 1:50). It yields delicate but fully graded negatives, drawing out the last title (sic) of emulsion speed. The definition of the negative is very high."

The Beutler developer consisted of metol, sodium sulphite, and sodium carbonate. To achieve practically indefinite keeping qualities Beutler advised mixing two separate stock solutions. The first, Solution A, contains 10 grams of metol and 50 grams of sodium sulphite (anhydrous) in 1000 cc's of water. Solution B consists merely of 50 grams of sodium carbonate (anhydrous) dissolved in 1,000 cc's of water. For use he recommended the dilution of 50 cc's of each solution in 500 cc's of water and developing thin films such as Adox B-14 for 7 to 10 minutes at 65 F.

Shortly after the publication of this formula, an improved version of the Beutler developer was marketed by the firm of Tetnal located in Beutler's home town, Hamburg. Called Neofin Blue (a companion developer, Neofin Red, is a very different brew), it is packaged in vials of about 30 cc's which are diluted in 500 cc's of water. Development, at

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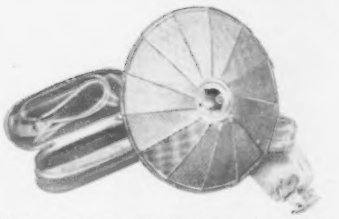

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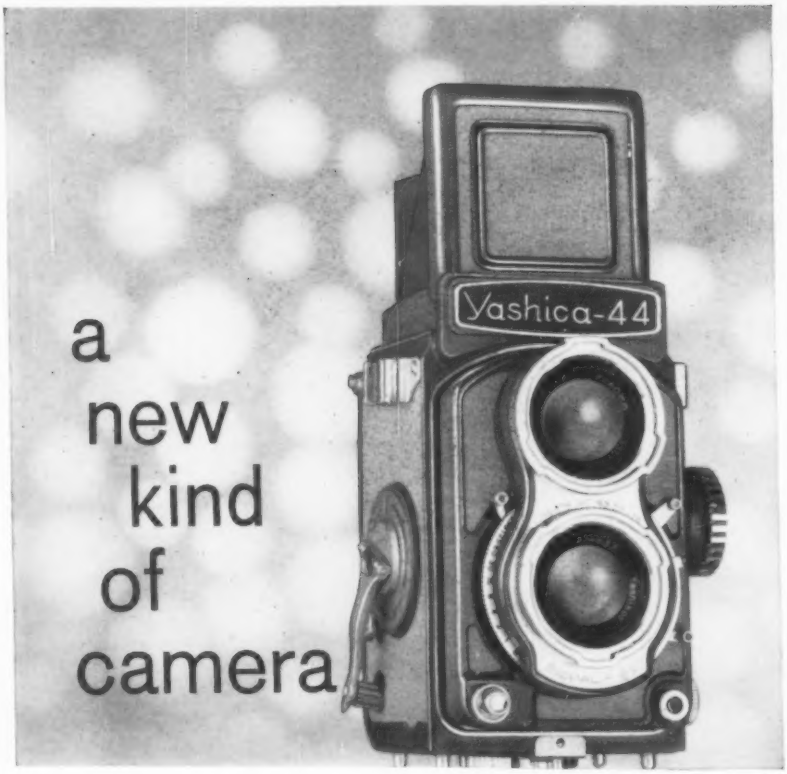


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68-70 F is about twice as long as with the original Beutler formula. Thin films developed in Neofin Blue are somewhat softer than those developed in the published formula, and contain noticeably smaller grain clumps.

Two American liquid concentrate formulas which fit the bill prescribed by Beutler, Stöckler, et al, are the FR Corporation's X-22, and Edwal's Concentrate No. 2. X-22 is slightly more contrasty, slightly grainier, and slightly sharper than Neofin Blue with 11 minutes development at 68-70 F at the recommended dilutions. These are 1:19 for very slow thin films such as Adox KB-14, Agfa Isopan Ultra, and Perutz Pergrano 14; and 1:15 for medium-contrast thin films like Adox KB-17, Kodak Panatomic-X, Perutz Perpantic 17, Agfa F, and Ilford Pan-F.

Edwal's formula is called *Fine Grain Concentrate No. 2* despite the fact that it is very definitely not a fine-grain developer in the accepted fuzzy-developing sense of the word. Diluted 1:4 it produces results very similar to those obtained with Neofin Blue, with excellent gradation and sharpness.

In its diluted working strength, a non-fine-grain compensating, or Beutler-type developer is a very delicately balanced formula designed to exhaust itself rapidly within the denser negative areas while working relatively longer at full strength in the thinner portions. This ability to "compensate" for the slower development rate of shadow areas results in fully graded negatives which possess detail at both the heavily and the lightly exposed ends of the tonal scale.

More than this, the ability of the developer to become markedly less effective when working within areas of greater density (which is a function of the very high dilutions employed) tends to enhance image sharpness by means of the Eberhardt and "adjacency" effects.

To understand these effects visualize, if you will, a dense image area adjacent to an area of lower density. As stated previously, developer solution working within the denser area will become exhausted relatively sooner than solution trapped within the low-density area. At the border line between these two areas we have, in effect, two developer solutions working together to develop the same over-lapping image border:

From the high-density side of the line we have a relatively weak developer solution; from the low-density side a fairly strong solution. The total effect of these two solutions cooperating in the development of this thin line of density between the two areas is therefore greater than that of either the high-density area or the low-density area solutions.

Because of this the line between two areas of varying density will receive more development than either of the adjacent areas. The edge of a developed image will therefore be more contrasty than the image itself. This additional edge-contrast helps in very large measure to produce the quality of acutance, or contour sharpness. And, it is this ability of the film-and-developer combination to

continued on page 102

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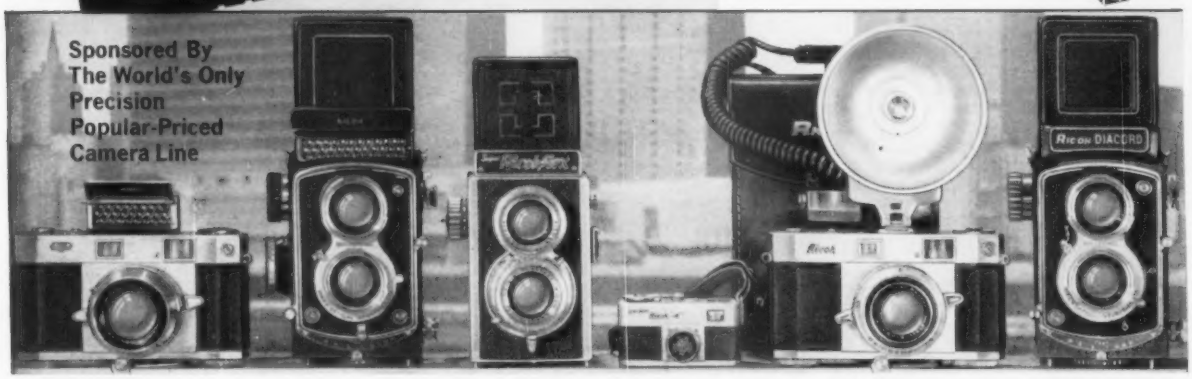


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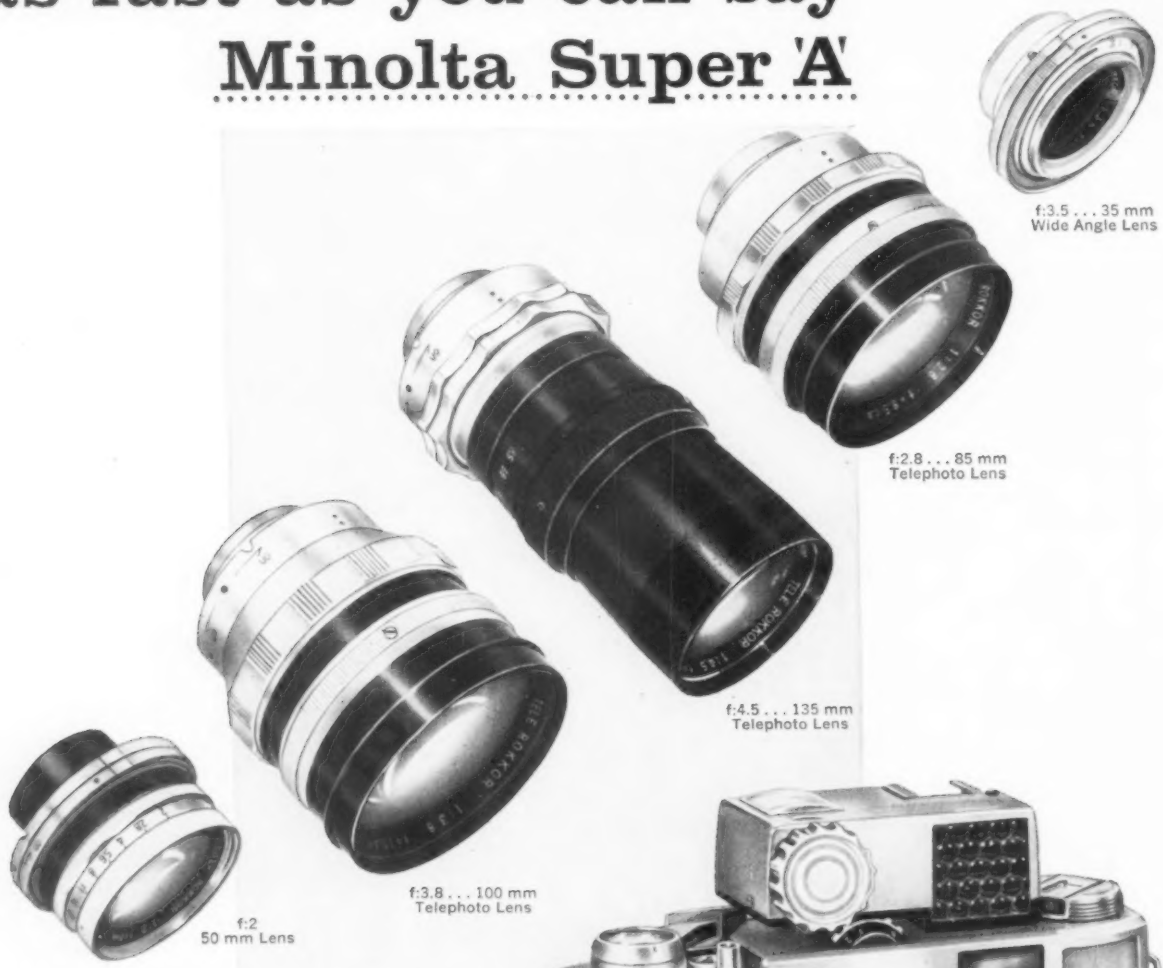


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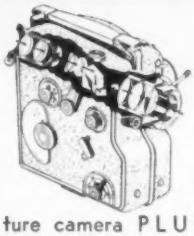

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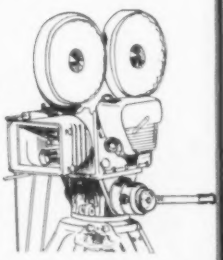

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# THAT'S A GOOD QUESTION!

## What causes film-pack fog and what can I do about it?

A. C. HALL, LAWRENCE, MASS.—*Four negatives in my last pack of film have similar dark areas, all in the same corner. What could cause this? I use a 2¼x3¼ press camera. The other pictures came out all right.*

ANSWER: Check the numbers on those fogged films. Chances are they are the first four exposures, and that you let light into the film pack by accidentally pressing one corner of its front surface while putting it into the adapter or taking it out. The films are arranged in order both before and after exposure. Always handle a pack by its edges and load in subdued light to avoid fogging.

## Why don't my infrared shots have that infrared look?

S. E. HEIDT, NEW ORLEANS, LA.—*What is the secret of taking dramatic infrared pictures? I tried a roll of infrared film, but it didn't come out like the striking examples I have seen in your magazine.*

ANSWER: In addition to being sensitive to infrared light, the film also is blue-sensitive. To get the extreme effects you want, blue light must be eliminated with a filter. If you place a deep red filter over your camera lens, it will cut out the blue light to give you the true infrared effect with dark skies and shadows contrasting sharply with white clouds and light foliage.

## How can I find the exposure for stage shots, from afar?

A. H. KLINE, NEW YORK, N. Y.—*I would like to know how to calculate exposures for shots of a stage scene taken from a seat in the auditorium where it is not possible to take readings on stage. Is there a meter sensitive enough to pin-point the amount of light reaching the camera location?*

ANSWER: There are specialized meters, fitted with telescopic sights, that enable the photographer to pick out small areas within a scene and determine the exposure they require. Several are described in the 1958 POPULAR PHOTOGRAPHY Directory & Buying Guide. They are designed primarily for movie and still photographers who work on large sets, probably are too costly for most amateurs who have relatively few occasions to use them. Amateurs who do a lot of this work take meter readings when they can, but rely mostly on experience and bracket their guesses by making additional shots at half and double the estimate. Good luck!

## How can I copy blueprints so they will be legible?

R. B. SCHAEFER, CLEVELAND, OHIO.—*On one wall of our office is a big blueprint of a new plant we are building. When I pose people looking at it, the blueprint comes out almost white and you can hardly see any detail in it. How can I bring it out?*

ANSWER: Blueprint contrast can be improved by using a medium yellow filter over your camera lens when you take pictures of this sort. The filter will darken the blue, making white lines stand out better. For photographing blueprints alone, you can get maximum contrast by using a red filter. Of course this calls for panchromatic film. The red-filter technique would probably not be desirable with people in the picture.

## What can I do to brighten my portrait backgrounds?

M. K. FIELDS, BURLINGTON, IOWA.—*How do professionals get such clean, white backgrounds in portraits? I use a pure white backdrop and keep my lights high enough to avoid throwing shadows on it, but it always comes out sort of a muddy gray.*

ANSWER: Lighting is just as important as the backdrop itself. Chances are yours is not getting enough illumination. Best way to overcome this is to add a separate background light. You can place a floodlamp directly behind the subject, aimed at the background, to solve your problem. A bare bulb, used in this position, can be most effective. The subject shields your lens from its direct rays.

Every month POPULAR PHOTOGRAPHY receives close to 1,000 letters from readers. We'd like to answer them all, but this would be an impossible task. Instead we'll publish the most interesting questions and answer them each month in this department.

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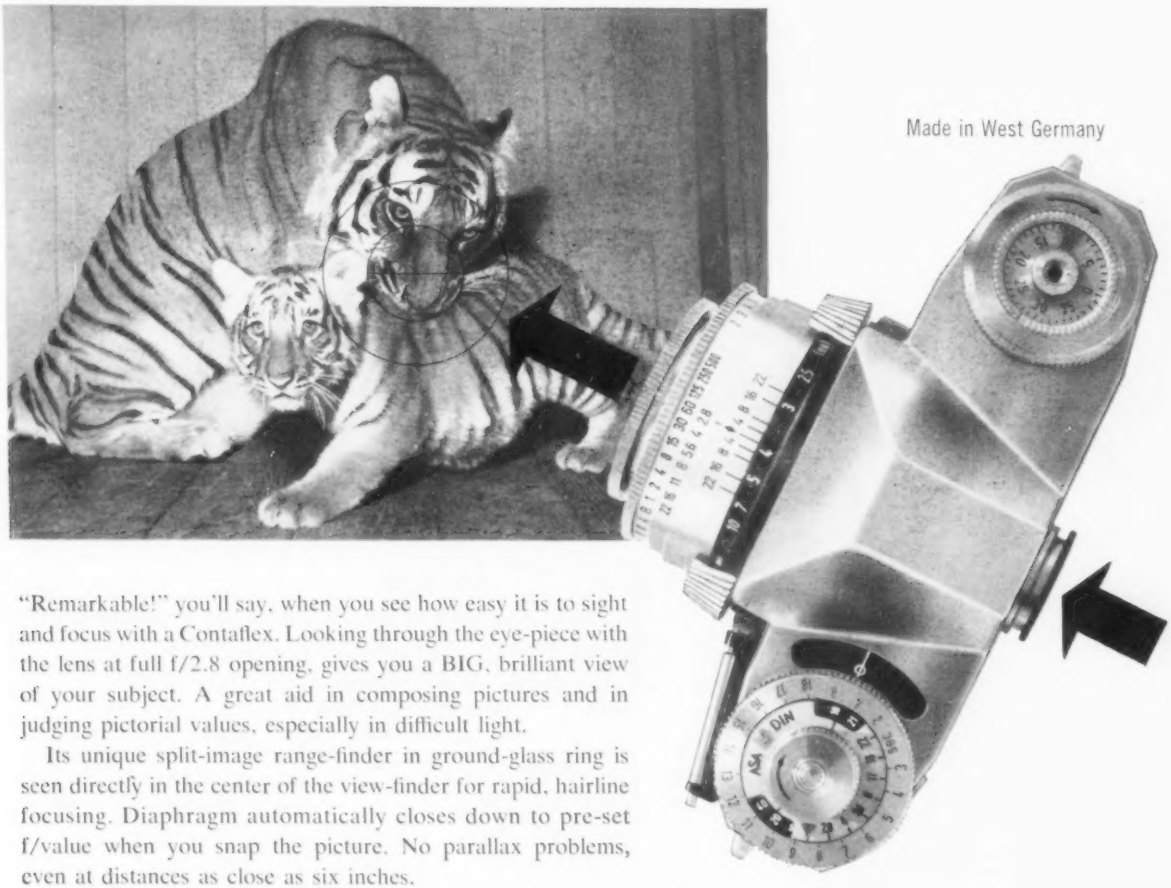

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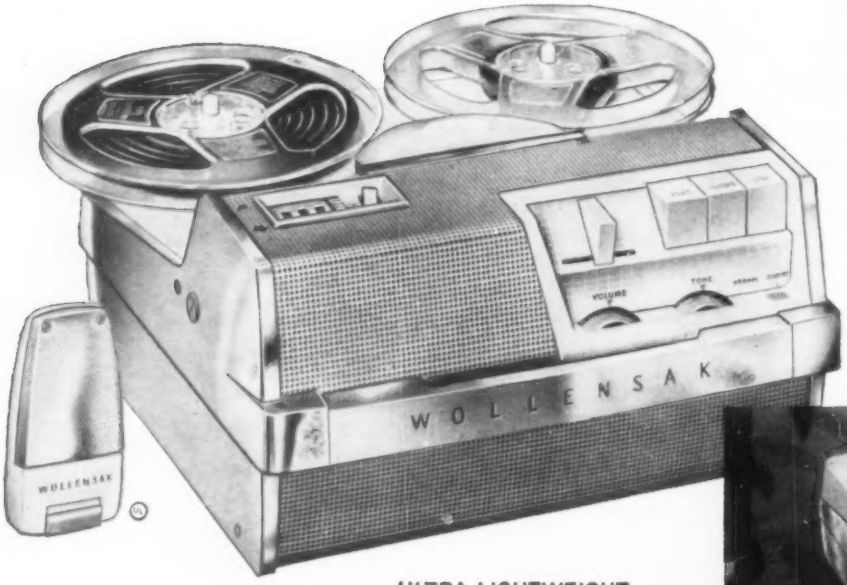


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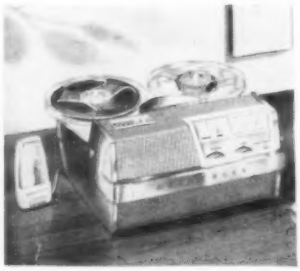

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With 6-Element f1.9 Coated Lens
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**Popular Photography field-tests IMPORTANT NEW PRODUCTS**

## HIGH-SPEED FILM, MEDIUM-SPEED QUALITY

### First detailed test report on Ansco Super Hypan

**By BOB SCHWALBERG**

ANSCO'S Super Hypan is something new in the photographic firmament: *A high-speed film with medium-speed grain, gradation, and sharpness.* An ultra-modern double-coated speed material, Super Hypan answers most of the objections to fast films raised by quality-conscious photographers by combining most of the characteristics of films in the ASA 80-to-100 group, while providing optimum exposure indexes for available-light work on an equal footing with any film in the ASA 200-to-400 group. Over the past three months this writer has run an extensive series of tests in which Super Hypan has been pitted against seven high- and five medium-speed materials. Here's what I found:

**Speed:** Like the majority of currently available films, Super Hypan produces its best quality (in terms of finer grain, better gradation, and maximum apparent sharpness) when exposed at ratings markedly higher than those established by the ASA test method. The following quotation from the Hypan data sheet is self explanatory: *"When the speed of Super Hypan is rated according to the American Standards method, an exposure index of 200 daylight, 160 tungsten is obtained. However, much experience with Super Hypan indicates that for optimum results the user should set his exposure meter for: Daylight 500, Tungsten 400."*

Our experience amply confirms Ansco's claim that E.I. 400-500 exposures produce superior results to those obtained with ASA 160-200 ratings. Actually, however, our tests further indicate even superior quality can be achieved when exposures are pegged at the E.I. 50-800 level. With these ratings the developing times (*which we have listed in the chart on page 26*) in no case exceed the "normal" times indicated by the various developer manufacturers for films in the ASA 200-to-400 group, and in several instances the E.I. 400-500 ratings require moderate underdevelopment with a consequent loss of brilliance, gradation, and sharpness.

**Small section** of 15X enlargement made from Super Hypan negative exposed at EI 800 and developed for six minutes in Ethol UFG exhibits fine-grain pattern and exceptional brilliance and gradation typical of the new film.

When it comes to pushing beyond the 650-800 level, Hypan's generally superior brilliance and gradation rapidly turn into excessive contrast. With forced development (which should be considered only as a remedial procedure, and avoided whenever possible) for effective exposure indexes between 1200 and 1600, Hypan is somewhat contrastier than other high-speed films, but grain is still excellent. Above this one-stop push (based on considering E.I. 650-800 as the optimum exposure level) the additional development required usually will result in some blocking-up in the highlight areas, and a noticeable increase in grain.

**Grain:** With the developers and times indicated, Hypan produces a tight, even grain pattern that is notably finer than that produced by any of the high-speed materials used as test controls. Even with E.I. 650-800 ratings the grain is on a par with that produced by the faster sort of medium-speed materials such as Adox KB-21, Kodak Plus-X, and Perutz Peromnia 21.

**Gradation and Sharpness:** Super Hypan produces a noticeable gain in both shadow and highlight gradation when compared to other high-speed films developed to the same shadow density, with identical camera exposure. This is especially marked in the case of excessively flat subject and/or lighting contrast. In some cases, other high-speed materials required one-to-three addition-

## Here's exposure latitude of Super Hypan with normal development

**Ansco Normadol,** a relatively contrasty developer, was chosen to illustrate minimum exposure latitude. With standard 4-minute development, this formula gives fairly wide spread of plus or minus approximately two f-stops. Best Hypan exposure (for Normadol and any of the developers listed in the accompanying chart) falls between exposure indexes of 500 and 1000, obtained by a meter setting of 650 to 800.

**EI 250**

**EI 500**

**EI 1000**

**EI 2000**

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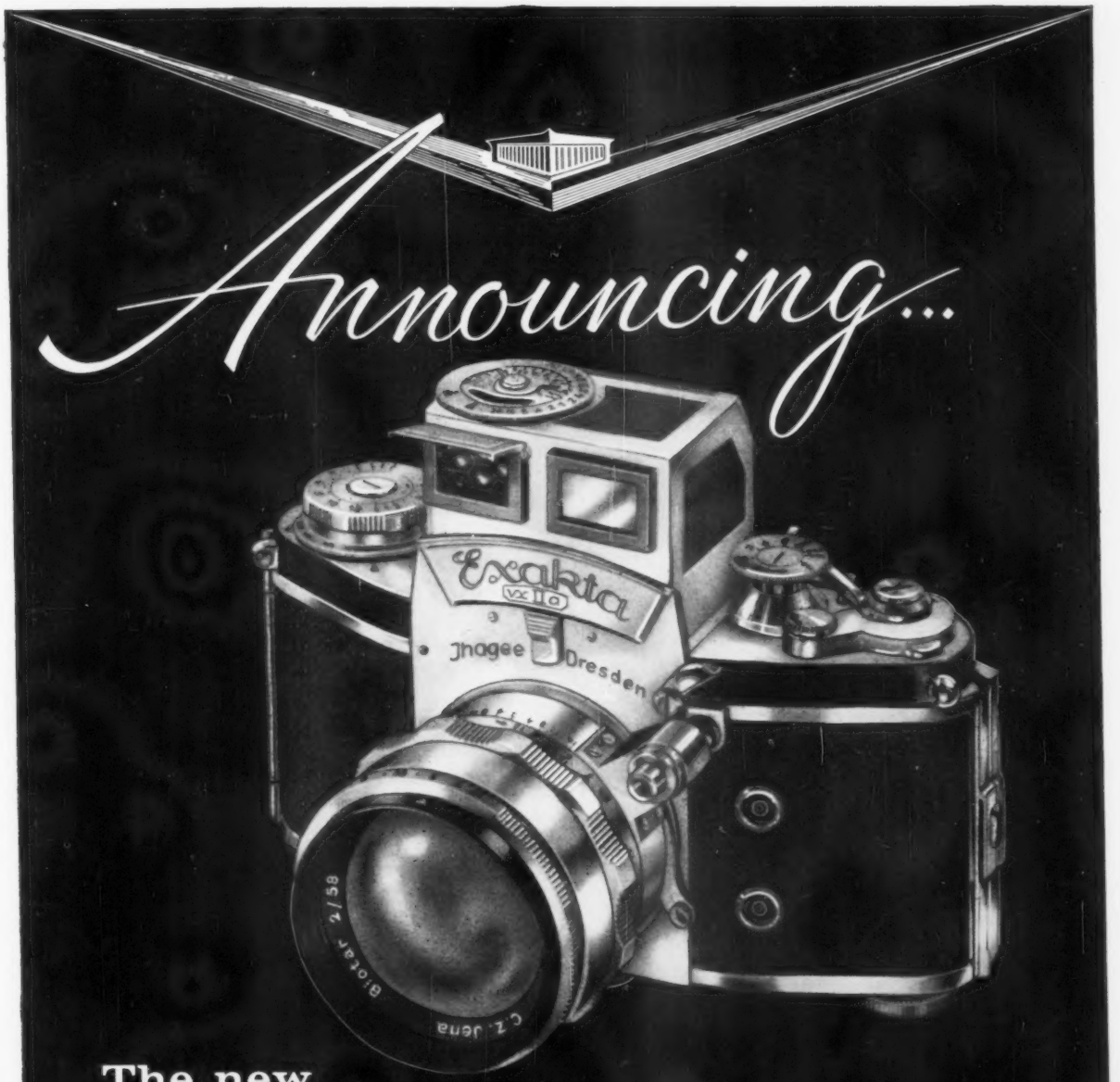


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# EXAKTA LIGHT-METER IIa

For 1958, we proudly present the remarkable New Exakta Light-Meter IIa camera, featuring an ultra-modern, built-in photo electric cell exposure meter which solves every exposure problem for you—immediately and effortlessly! The instant you aim your Exakta Light-Meter IIa camera at the subject, the light-sensitive electric cell indicator points to the correct exposure! It's that simple. The working range of the Exakta exposure meter assures highly accurate readings. The A.S.A. film speed scale has an extensive range of settings. The meter's shutter speed and aperture scales correspond to Exakta's shutter and lenses.

Also built into the Exakta Light-Meter IIa camera is another instrument that gives you additional picture-taking quality insurance . . . a new separate-window tubular optical viewfinder! Invaluable in taking instantaneous flash and sport pictures, the new viewfinder swiftly frames and centers the subject you are shooting.

The Exakta Light-Meter IIa camera is available with built-in Exposure Meter and Penta Prism eye-level Viewfinder, Split-Image Rangefinder and 58-mm., F/2.0 Carl Zeiss Jena Biotar lens with Automatic Diaphragm . . . **$429.50**

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Enteco's first-time-ever POLARIFLASH enables you to shoot flash without glare, light streaks and loss of detail . . . makes your color shots vivid and vibrant with greater color saturation . . . and without changing color values! Used alone or together with the Enteco POLARI SCREEN, the new POLARIFLASH is flash photography's most important advance in a decade.

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al minutes development to produce equivalent tonal separation, and, of course, this involved the production of two-to-three minutes worth of additional, and unnecessary, graininess.

This ability to separate similar tonal values, particularly in the less well-illuminated portions of the subject, is in large measure responsible for Super Hypan's greater apparent sharpness. In this regard, again, Hypan resembles a typical medium- rather than high-speed film.

**Light Sources:** Super Hypan has Type B (to use E-K terminology) panchromatic color response, with high-red, low-green sensitivity. In practice we found the need for a lower exposure index for frequently encountered types of indoor artificial light sources was more theoretical than actual, as it is with every other pan film of Type B sensitivity that we've ever tested. However, if the tungsten source is extremely warm (lacking in blue and green portions of the spectrum) an exposure increase of about ⅓ of a stop should be sufficient.

Although we favor the 650-800 rating as an all-around exposure index, the fact that Hypan can produce good gradation at 400-500 levels makes the daylight exposure problem somewhat simpler. Granting that superior quality is attainable from a number of medium-speed films in the ASA 80-100 category with effective indexes of 160-250 (and normal development), Hypan's daylight performance is a revelation in the high-speed film category. As the chief photographer of one publication remarked: "Super Hypan is the only film I can give my photographers to get printable negatives from the dimmest available-light situation and the brightest sunlighted scene on the same roll of film."

This, incidentally, indicates another Hypan characteristic which harks back to the pre-1954 crop of high- and medium-speed films. With only two exceptions (to our knowledge) modern films in these two speed groupings tend to grain-up severely when overexposed, even when development is held to normal or somewhat curtailed. This is much less true of Hypan than other films we've tested, with the result that while Hypan may not be the ideal choice for outdoor assignments in bright sunlight (*it isn't!*) the film does, nevertheless, produce more than reasonably satisfactory results with the meter reading at the top of its scale (*which most high-speed films do not!*).

One test finding for which we lack an adequate explanation, but for which we have convincing, if not extensive, test results, indicates that Hypan produces somewhat higher electronic flash guide numbers than other high-speed films. And this, incidentally, with the "normal" developing times indicated in the center column of our chart for E.I. 650-800 exposures. Using a Heiland Strobonar 63-A (a 45-watt second, 6500 K unit) we found the best Hypan guide number to be approximately 200, while two other similarly speeded films gave guide numbers of 160 and 180 respectively. We suspect that, in general, Hypan speedlight guide numbers will run approximately ⅓ of a stop higher.

At press time, Ansco Super Hypan is available in the following sizes: 35-mm, 20-exposure casettes and bulk loads; 120/620 roll film; sheet film in sizes from 2¼x2¼ to 8x10, and 4x5 film pack.

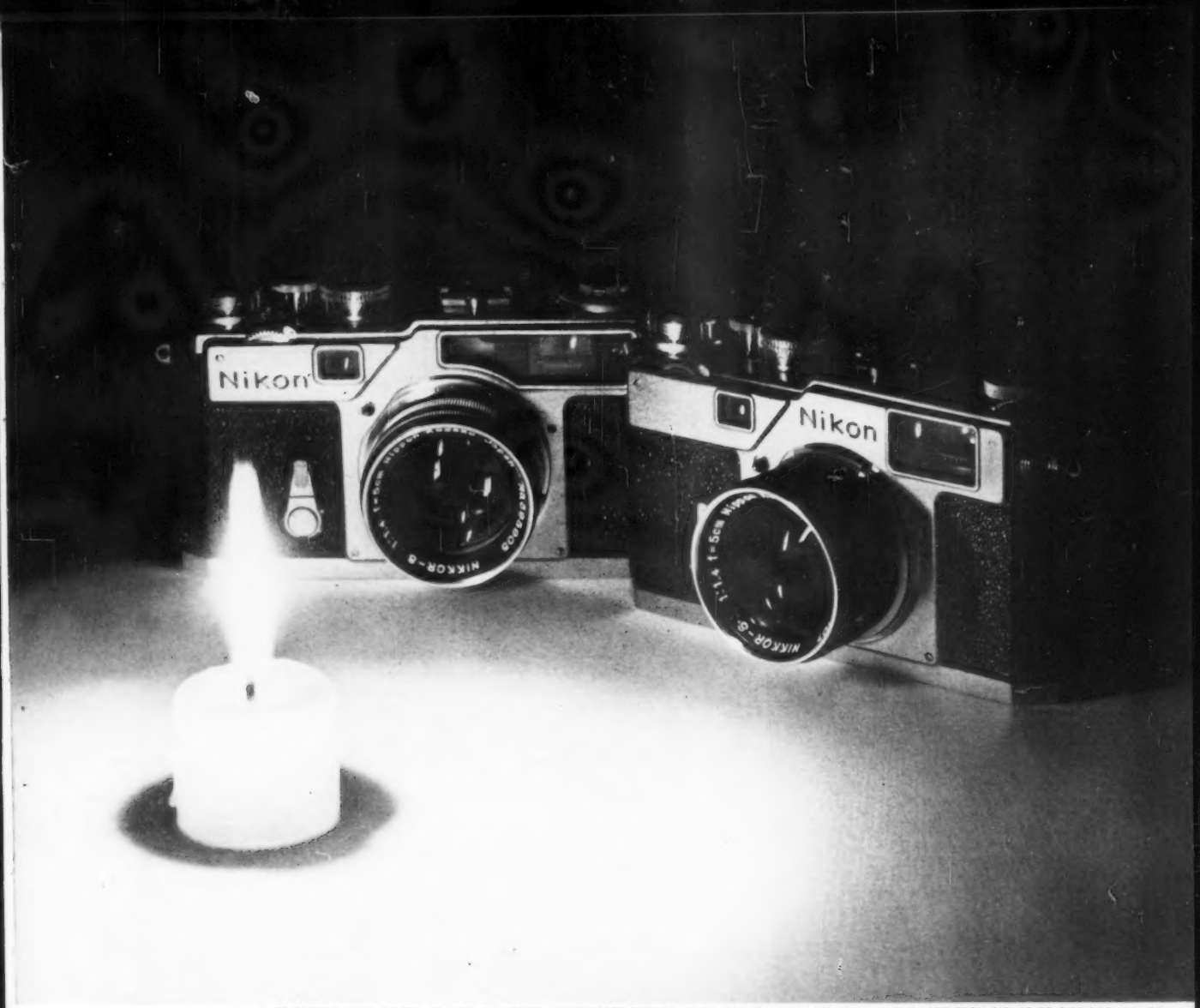
## EXPOSURE AND DEVELOPMENT OF ANSCO SUPER HYPAN

| Developer | Effective exposure indexes: 400-500 Lowest high-quality speed rating. Useful for daylight exposures. This column gives minimum contrast, finest grain. | | 650-800 Best all-around rating for available light. Use these developing times for electronic flash. | | 1200-1600 Maximum speed with higher contrast, somewhat more grain. USE ONLY WHEN ABSOLUTELY NECESSARY | |
|---|---|---|---|---|---|---|
| | 35-mm and roll film | sheet film | 35-mm and roll film | sheet film | 35-mm and roll film | sheet film |
| ANSCO NORMADOL | **10-11** | 11-14 | **12-14** | 14-16 | **14-16** | 16-18 |
| ANSCO PERMADOL | **3½-4½** | 4½-6 | **5-6** | 6-8 | **6-8** | 8-10 |
| ETHOL UFG | **4-5** | 5-7 | **5½-7** | 7-9 | **7-9** | 9-11 |
| ILFORD MICROPHEN | **9-10** | Not recommended | **11-13** | Not recommended | **13-15** | Not recommended |
| KODAK D-76 | **7-9** | 9-10 | **9-10** | 10-12 | **10-12** | 12-14 |
| KODAK DK-60a | **Not recommended** | 3-5 | **Not recommended** | 5-6 | **Not recommended** | 6-8 |
| MAY & BAKER PROMICROL | **8-10** | Not recommended | **11-12** | Not recommended | **12-14** | Not recommended |

Developing time in minutes at 68-70 F with intermittent agitation.

Note: extended development times given for Hypan sheet film is based on assumption that most large-format film users require somewhat higher contrast than is generally desirable with 35-mm and roll films.

WHAT'S NEW continued on page 28




BY CANDLELIGHT: NIKON SP WITH UNIVERSAL VIEWFINDER SYSTEM AND NIKON S-3 WITH TRIFOCAL VIEWFINDER FROM $309.50 TO $415 AND HIGHER

# Wherever there is light enough to see by: NIKKOR LENSES

Bright light, dim light, barely light enough to see by—the *speed* of a Nikkor lets you shoot with confidence—the *resolution* of a Nikkor ferrets out the smallest detail, sharp and clear.

This unusual combination of high speed *with* high resolution results from many factors; the most noteworthy, that Nikon controls *every* step of manufacture—from start to finish. One of the two lens makers who pour their own optical glass, Nikon draws the premium yield for use in Nikkor Lenses.

Dr. Nagaoka, President of the 2,700 man factory, personally oversees each glass "pouring." He watches the rare earth elements being added; checks the platinum liners being eased into the specially-designed crucibles; supervises the patented stirring procedure that produces the only bubble-free lenses in the world; and guides every other painstaking step, on to production of the lens mounts—to tolerances that would exhilarate a Swiss-watchmaker.

Today there are 17 Nikkor Lenses—from 25mm wide angle to 500mm telephoto. Each has the unmistakable quality that transcends negative-size: producing blow-ups larger and sharper than anyone has a right to expect from 35mm equipment.

And when it comes to color, the superb correction of a Nikkor produces more vivid, *natural-color* slides than you've ever seen burst onto a viewing screen.

Nikkor Lenses are designed for Nikon Cameras, and feature the Nikon quick-change bayonet lens mounts. Since most 35mm photographers have found Nikkor quality a virtual necessity—regardless of the equipment they use—Nikkor Lenses are also available in mounts for Canon, Contax and Leica cameras.

*Dramatic lens performance through modern design—like the 50mm Nikkor f/1.1—9 elements of radical new design, making the most of rare-earth elements, modern surface coating, split-elements and air-spacing.*

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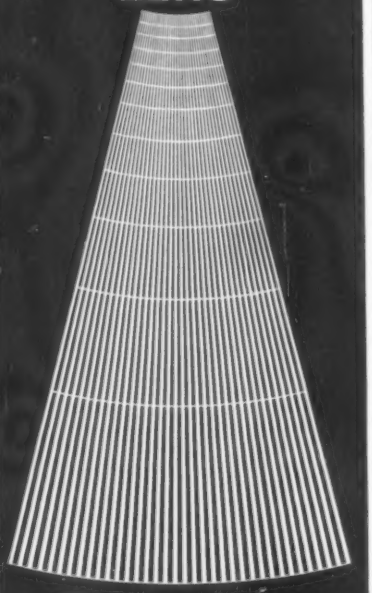
HOW TO

GET THE MOST OUT OF A PRECISION LENS



ADOX *film*

Here is a film designed specifically for miniature cameras. Its ultra-thin emulsion and extremely fine grain give maximum resolution for high-resolution lenses—light can't scatter within the emulsion creating fuzziness as it does in ordinary films.

In practical terms this explains why ADOX makes available to you *contact-print quality* in big enlargements—something unique in miniature photography technique.

ADOX is supplied in three speeds, each on safety base and each an ultra-thin, high-resolution emulsion: KB-14 (ASA 16); KB-17 (ASA 32); KB-21 (ASA 80) in 35mm daylight cartridges or 50-foot rolls, and R-14, R-17, R-21 in "120" roll film.

**E. LEITZ, INC.**

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15257




# ENTECO POLARI-FLASH

GLARELESS FLASH pictures are now made possible by a new product based on an old idea. The new product is the Enteco Polariflash, a large disk (pictured above) which is clipped over the flash reflector. The old idea: that polarizing filters can very effectively eliminate many of the unwanted light reflections that often present problems in picture taking.

Actually an oversize polarizer, the Polariflash, when teamed with a second polarizing filter over the camera lens, greatly reduces those glaring reflections of the flash itself that are sometimes so objectionable in flash-lighted photographs. (Any photographic polarizing filter may be used on the lens. Enteco's Polarizing Screen with its little attached viewing polarizer is shown above with the Polariflash.) Though an exposure increase of three to four stops is required, its glare-killing effect is spectacular.

Light that has passed through a polarizing filter can be thought of as vibrating in only one direction. Though it appears no different to the eye, and records on film just like ordinary light, a second polarizing filter rotated to exactly a right angle to the first filter will block this light almost completely. And ordinary nonpolarized light will pass through with no more loss than through an ordinary filter. A polarizer over the camera lens, as photographers have been using for years, acts like this second filter. When it is turned to just the correct angle, it selectively filters out naturally polarized light—eliminating reflections on water or shiny surfaces, or darkening the sky.

The shatter-resistant laminated-glass Polariflash is available in three sizes to fit most flashlamp reflectors and speedlight heads, and swings easily to one side for changing flashbulbs.

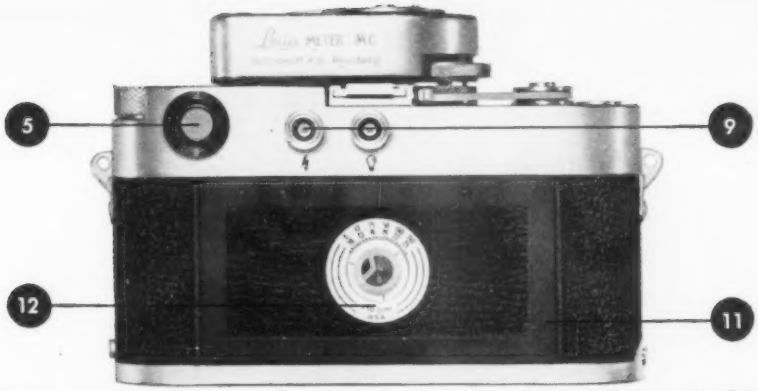
To be effective, the Polariflash and the polarizing filter over the camera lens must be positioned very exactly with respect to each other. We found that marking a vertical center line on the Polariflash—a narrow strip of pressure-sensitive tape or a stripe of paint—makes this much less of a job. This line, of course, must be accurately placed. To determine the relative position of the two filters, place them together and rotate one until light passing through both is at a minimum.

The Polariflash, a product of Enteco Industries, Inc., 610 Kosciusko St., Brooklyn 21, N. Y., is available in a 5-in. diameter size priced at $10.95, a 4¼-in. at $9.50, and a 3¼-in. at $7.50.

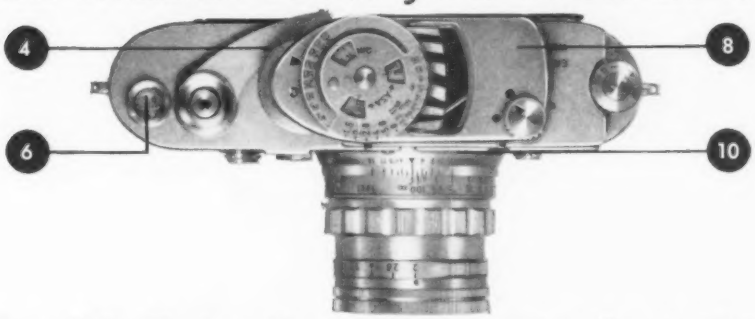
WHAT'S NEW continued on page 32

**Bright glare** here is caused by flash reflected off the glossy wood. Exposure, 1/50 sec at f/22.

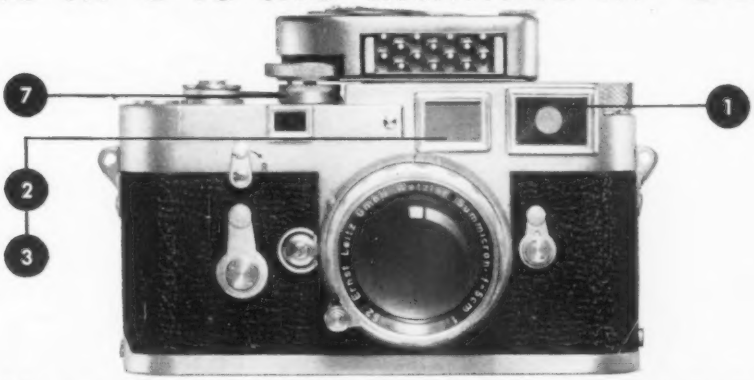
**Polariflash** used properly greatly reduces this unwanted glare. Exposure now, 1/50 sec at f/6.3.




# no matter how you look at it




# the M-3 is the ultimate in "35"

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**2. *Bright-line frames*** in viewfinder are automatically brought into position by the interchangeable 50mm, 90mm, 135mm lenses; frame selector offers preview of fields of view.

**3. *Automatic parallax compensation*** is continuous for all lenses, from infinity to closest distances.

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**5. *Viewfinder accuracy*** is unaffected when viewing at oblique angles; extra-large eyepiece guarantees perfect sighting even when wearing glasses.

**6. *Automatic film counter*** resets itself for next roll of film when take-up spool is removed from camera.

**7. *Shutter speeds on one dial*** (click-stops: 1 to 1/1000 second, and B for time exposure).

**8. *Removable exposure meter*** couples with entire range of shutter speeds, has extremely wide range of light sensitivity.

**9. *Internal contact adjustment*** assures full flash synchronization for many types of flashbulbs, and electronic flash at 1/25 and 1/50.

**10. *Bayonet lens mount*** combines quick-change convenience with the precision formerly associated only with the screw-thread types.

**11. *Hinged back plate*** for easy loading and inspection; constructed so that the rigidity of the classic LEICA housing is maintained.

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|---|---|
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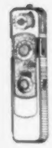

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| 135mm f5.6 Schneider Symmar | $490.00 | $49.00 |
| 150mm f2.8 Schneider Xenotar | $610.00 | $61.00 |
| 150mm f5.6 Schneider Symmar | $530.00 | $53.00 |
| 152mm f4.5 Kodak Ektar | $499.50 | $49.50 |
| 152mm f6.8 Goerz Golden Dagor | $545.00 | $55.00 |
| 162mm f4.5 Optar | $514.00 | $51.00 |
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| Rolleiflex 2.8E w/meter | $309.95 | $31.00 |
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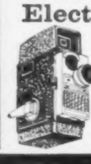

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| | | EXA | EXAKTA VX IIA | PRAKTICA FX 3 | PENTACON | PRAKTINA | MIRANDA | ASAHI-PENTAX | EDIXA REFLEX A | EDIXA REFLEX B |
|---|---|---|---|---|---|---|---|---|---|---|
| Camera Box Without Lens | List Price New | 59.50 | 229.50 | 89.50 | 125.00 | 139.50 | 175.94 | 139.50 | 119.50 | 129.50 |
| | Our Price New | 47.00 | ★ | 69.50 | 85.00 | ★ | 139.00 | 102.00 | 94.50 | 102.50 |
| | Used Price | 35.00 | — | 49.50 | 59.00 | 89.50 | 89.50 | 79.50 | 59.50 | 69.50 |
| With LENSES | | | | | | | | | | |
| Auto Westenar 50mm f2.8 | List Price New | 129.00 | 299.50 | 149.50 | 194.50 | — | 244.50 | 209.00 | 189.00 | 199.00 |
| | Our Price New | 102.00 | ★ | 118.00 | 139.50 | — | 193.00 | 165.00 | 149.50 | 157.00 |
| | Used Price | 69.50 | 169.50 | 79.50 | 99.50 | — | 159.50 | 120.00 | 99.50 | 110.00 |
| Auto Westagon 50mm f2 | List Price New | 169.50 | 339.60 | 179.50 | 235.00 | — | 294.95 | 249.50 | 229.50 | 229.50 |
| | Our Price New | 134.00 | 239.50 | 140.00 | 169.50 | — | 230.00 | 195.00 | 181.50 | 181.50 |
| | Used Price | 99.50 | 199.50 | 110.00 | 119.50 | — | 199.50 | 149.50 | 159.50 | 160.00 |
| Auto Xenon 50mm f1.9 | List Price New | 229.00 | 399.00 | 259.00 | — | — | 354.50 | 309.00 | 289.00 | 299.00 |
| | Our Price New | 180.00 | 275.00 | 200.00 | — | — | 280.00 | 245.00 | 228.00 | 235.00 |
| | Used Price | 139.50 | 225.00 | 179.50 | — | — | 225.00 | 199.50 | 179.50 | 185.00 |
| Auto Quinon 55mm f1.9 | List Price New | 239.00 | 399.00 | 259.00 | — | 299.50 | 354.50 | 309.00 | 289.00 | 259.50 |
| | Our Price New | 188.50 | 299.50 | 200.00 | — | 226.50 | 280.00 | 245.00 | 228.00 | 205.00 |
| | Used Price | 140.00 | 225.00 | 189.50 | — | 199.50 | 225.00 | 199.50 | 179.50 | 159.50 |
| Auto Tessar 50mm f2.8 | List Price New | 159.00 | 333.00 | 179.00 | — | — | 239.50 | 284.95 | 219.50 | 229.50 |
| | Our Price New | 126.00 | ★ | 142.00 | — | 179.50 | 189.00 | 225.00 | 173.50 | 181.50 |
| | Used Price | 98.00 | 189.50 | 99.50 | — | — | 149.50 | 179.50 | 139.50 | 150.00 |
| Auto Biotar 58mm f2 | List Price New | 222.50 | 399.00 | 252.50 | — | 297.50 | 347.95 | 302.00 | 282.00 | 292.00 |
| | Our Price New | 175.00 | 299.50 | 195.00 | — | 224.50 | 275.00 | 235.00 | 222.00 | 230.00 |
| | Used Price | 139.50 | 195.00 | 150.00 | — | 145.50 | 219.00 | 199.50 | 199.50 | 205.00 |
| Soligor pre-set 50mm f1.9 | List Price New | — | — | 149.00 | 185.00 | — | 299.95 | — | 179.50 | 189.50 |
| | Our Price New | — | — | 118.00 | 139.50 | — | 237.00 | — | 140.00 | 149.50 |
| | Used Price | — | — | 99.50 | 109.50 | — | 199.50 | — | 99.00 | 109.00 |
| Auto Soligor 50mm f1.9 | List Price New | — | — | 179.45 | — | — | 259.95 | — | 209.50 | 219.50 |
| | Our Price New | — | — | 142.00 | — | — | 205.00 | — | 165.50 | 173.50 |
| | Used Price | — | — | 119.00 | — | — | 159.50 | — | 139.00 | 150.00 |
| Takumar 58mm f2.2 | List Price New | — | — | 145.00 | 180.00 | — | — | 195.00 | 174.50 | 184.50 |
| | Our Price New | — | — | 114.50 | 129.00 | — | — | 155.00 | 137.95 | 145.75 |
| | Used Price | — | — | 99.50 | 89.50 | — | — | 99.50 | 119.50 | 125.00 |
| Cassar 50mm f2.8 | List Price New | — | — | 109.50 | 145.00 | — | — | — | 139.50 | 149.50 |
| | Our Price New | — | — | 86.50 | 99.50 | — | — | — | 110.00 | 118.00 |
| | Used Price | — | — | 69.50 | 79.50 | — | — | — | 69.50 | 79.50 |
| Xenar 50mm f2.8 | List Price New | — | — | 129.50 | 165.00 | — | — | — | 159.50 | 169.50 |
| | Our Price New | — | — | 100.00 | 116.00 | — | — | — | 126.00 | 140.00 |
| | Used Price | — | — | 89.50 | 99.50 | — | — | — | 100.00 | 110.00 |
| Travenar 50mm f2.8 | List Price New | — | — | 139.50 | — | — | — | — | 204.50 | 204.50 |
| | Our Price New | — | — | 110.00 | — | — | — | — | 161.50 | 161.50 |
| | Used Price | — | — | 99.50 | — | — | — | — | 129.50 | 129.50 |

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|---|---|---|---|---|---|---|---|---|---|---|---|
| Camera Box Without Lens | List Price New | 297.00 | 163.50 | 210.00 | 192.00 | 195.00 | 205.00 | 265.00 | 179.00 | 209.00 | 174.95 |
| | Our Price New | ★ | ★ | 165.90 | 150.00 | ★ | ★ | ★ | ★ | ★ | 130.00 |
| | Used Price | 150.00 | 90.00 | 119.00 | 100.00 | 100.00 | — | — | 90.00 | 110.00 | 100.00 |
| With LENSES | | | | | | | | | | | |
| Elmar 50mm f3.5 | List Price New | 363.00 | 222.00 | 268.50 | 250.50 | — | — | — | — | — | 243.50 |
| | Our Price New | ★ | ★ | 212.00 | 195.00 | — | — | — | — | — | 192.50 |
| | Used Price | 199.00 | 133.00 | 149.50 | 139.50 | — | — | — | — | — | 150.00 |
| Elmar 50mm f2.8 | List Price New | 377.50 | 234.00 | 280.50 | 262.50 | — | — | — | — | — | 255.50 |
| | Our Price New | ★ | ★ | 220.00 | 200.00 | — | — | — | — | — | 199.50 |
| | Used Price | 240.00 | 153.00 | 179.50 | 169.00 | — | — | — | — | — | 160.00 |
| Summicron 50mm f2 | List Price New | 444.00 | 309.00 | 355.50 | 337.50 | — | — | — | — | — | 330.50 |
| | Our Price New | ★ | ★ | 280.00 | 265.00 | — | — | — | — | — | 260.00 |
| | Used Price | 230.00 | 199.00 | 225.00 | 200.00 | — | — | — | — | — | 199.50 |
| Summarit 50mm f1.5 | List Price New | 474.00 | 337.50 | 384.00 | 366.00 | — | — | — | — | — | 358.95 |
| | Our Price New | ★ | ★ | 305.00 | 290.00 | — | — | — | — | — | 285.00 |
| | Used Price | 250.00 | 220.00 | 245.00 | 225.00 | — | — | — | — | — | 225.00 |
| Zunow 50mm f1.1 | List Price New | 546.50 | 412.50 | 459.40 | 441.50 | 444.50 | 454.50 | 514.50 | 428.50 | 458.50 | 434.50 |
| | Our Price New | 430.00 | 325.00 | 365.00 | 348.00 | 350.00 | 360.00 | 405.00 | 325.00 | 365.00 | 345.00 |
| | Used Price | 330.00 | 220.00 | 290.00 | 280.00 | 265.00 | 275.00 | — | 225.00 | 255.00 | 229.50 |
| Canon 50mm f2.8 | List Price New | 369.00 | 232.50 | 277.00 | 259.00 | — | — | — | — | — | 253.95 |
| | Our Price New | 291.00 | 183.00 | 215.00 | 205.00 | — | — | — | — | — | 200.00 |
| | Used Price | 200.00 | 140.00 | 149.50 | 149.50 | — | — | — | — | — | 150.00 |
| Canon 50mm f1.8 | List Price New | 432.00 | 288.50 | 333.00 | 315.00 | — | — | — | — | — | 309.95 |
| | Our Price New | 340.00 | 227.00 | 261.00 | 249.00 | — | — | — | — | — | 245.00 |
| | Used Price | 220.00 | 164.00 | 185.00 | 165.00 | — | — | — | — | — | 189.50 |
| Canon 50mm f1.5 | List Price New | 475.00 | 321.50 | 376.00 | 358.00 | — | — | — | — | — | 352.95 |
| | Our Price New | 375.00 | 253.00 | 295.00 | 280.00 | — | — | — | — | — | 278.00 |
| | Used Price | 240.00 | 179.00 | 210.00 | 199.00 | — | — | — | — | — | 225.00 |
| Canon 50mm f1.2 | List Price New | 557.00 | 413.50 | 458.00 | 440.00 | — | — | — | — | — | 434.95 |
| | Our Price New | 440.00 | 326.00 | 362.00 | 347.00 | — | — | — | — | — | 343.00 |
| | Used Price | 275.00 | 240.00 | 235.00 | 220.00 | — | — | — | — | — | 295.00 |
| Nikkor 50mm f2 | List Price New | 442.00 | 298.50 | 345.00 | 327.00 | 301.00 | 309.50 | 371.00 | 285.00 | 315.00 | 293.95 |
| | Our Price New | 349.00 | 235.00 | 272.00 | 258.00 | ★ | — | — | 225.00 | 248.50 | 232.00 |
| | Used Price | 240.00 | 160.00 | 160.00 | 140.00 | 149.50 | — | — | 109.50 | 199.50 | 189.00 |
| Nikkor 50mm f1.4 | List Price New | 496.50 | 353.00 | 399.50 | 381.50 | 346.50 | 355.00 | 416.50 | 330.50 | 360.50 | 339.50 |
| | Our Price New | 390.00 | 278.00 | 315.00 | 300.00 | — | — | — | 260.00 | 285.00 | 268.50 |
| | Used Price | 270.00 | 189.00 | 220.00 | 200.00 | 189.50 | — | 295.00 | 199.50 | 225.00 | 195.00 |
| Nikkor 50mm f1.1 | List Price New | 622.00 | 478.50 | 525.00 | 507.00 | 494.50 | 504.50 | 564.50 | 479.50 | 508.50 | 484.50 |
| | Our Price New | 490.00 | 377.00 | 415.00 | 400.00 | ★ | ★ | ★ | 385.00 | 400.00 | 385.00 |
| | Used Price | — | — | 325.00 | 310.00 | 295.00 | — | — | 289.50 | 325.00 | 298.00 |
| Sonnar 50mm f2 | List Price New | — | — | — | — | 224.00 | 324.00 | 384.00 | 298.00 | 328.00 | 303.95 |
| | Our Price New | — | — | — | — | 176.00 | 255.00 | 303.00 | — | — | 240.00 |
| | Used Price | — | — | — | — | 139.50 | — | — | 139.50 | 225.00 | 149.50 |
| Sonnar 50mm f1.5 | List Price New | — | — | — | — | 244.00 | 344.00 | 404.00 | 318.00 | 348.00 | 323.95 |
| | Our Price New | — | — | — | — | 199.50 | 272.00 | 320.00 | — | — | 256.00 |
| | Used Price | — | — | — | — | 155.00 | — | — | 224.00 | 250.00 | 179.50 |

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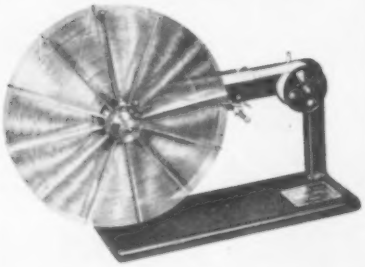

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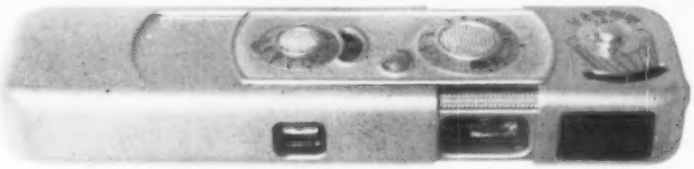
# MINOX AUTOMATIC, MODEL B



**New submini** with built-in exposure meter coupled to shutter-speed dial is only 5/8 inch longer than nonmetered Minox IIIS.

THE WORLD'S SMALLEST precision camera now sports the world's smallest inboard exposure meter. The camera is the new Minox Automatic, Model B with a meter internally coupled to the shutter-speed dial. Including the meter, the Model B is a mere 5/8 inch longer than the current nonmetered Model IIIS. The width (1 1/8 inch) and thickness (5/8 inch) remain the same. Added weight: less than one ounce.

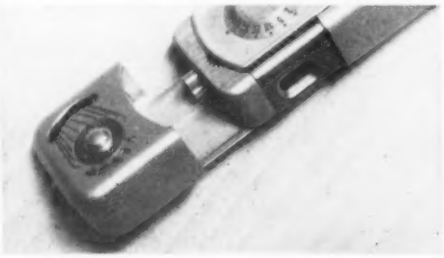
To measure exposure with the Model B you aim the camera at your subject, using the viewfinder, press a small meter button, hold for two or three seconds, and then release the button. Next, you rotate the shutter-speed ring which also turns a pointer on the meter dial. When this pointer and the meter reading match, your correct shutter speed is automatically set. No need even to look at the shutter-speed wheel, unless you care about such details. Minox shutter speeds are on a continuous cam which gives an infinity of shutter speeds between 1/2 and 1/1000 second. Also, Minoxmen don't need to worry about *f*-stops since the 15-mm Minox-Complan lens has a fixed aperture of *f*/3.5.

Setting the camera for any desired film speed is an equally simple operation. You rotate the shutter speed until a triangle marked "ASA" (on the meter dial) lines up with a scale of exposure indexes. (Marked ASA indexes run from 25 to 400, with side markings for intermediate indexes from 16 to 640.) Next, open the film chamber, which breaks the gear connection between shutter and meter. You next set the shutter-speed wheel at 1/100 second. For convenience, this setting is marked by a red dot, all other settings being black dots. Closing the camera with the shutter at 1/100 locks the chosen ASA index setting until the film chamber is reopened. If you're ever in doubt about what exposure index you set, just dial 1/100 second and see where the ASA triangle points.

The Model B has a new built-in filter set-up. Previous models included two built-in filters, yellow and green. Pumping the camera to transport the film meant resetting the filter after each exposure. The two filters built into the model B are a green and a neutral density, and pumping the camera does not dislodge them. Once set, a filter remains in position until intentionally changed. The neutral density filter, about a "10X," eats up approximately 2 1/2 stops worth of light, and calls for about this much more exposure. However, no mental gymnastics are required. When the ND filter is positioned in front of the lens, an electrical shunt automatically lowers the meter reading by the required amount! When using the green filter, you compensate for the increased exposure needed by using a green dot on the meter dial instead of the regular triangular index.

How good is the Model B's tiny built-in meter? Accuracy and consistency both appear to be excellent. Two Model B's read identically in a series of tests under various lighting conditions, and the exposures obtained checked out very closely with Weston readings. Considering its dimensions—the cell face measures only 1x1 1/2 centimeters—the fact that the Minox meter is somewhat less sensitive than larger meters is not surprising. In point of fact, the meter requires approximately 8 foot candles falling directly on the cell to give its first exposure indication. In plain terms this means that the meter will not read under many indoor available-light situations. But with ordinary photographic light levels it is quite effective, and our tests indicate a horizontal acceptance angle of about 40 degrees.

Minox cameras and accessories are distributed by the Kling Photo Corp., 257 Fourth Ave., N. Y. The Minox Automatic, Model B is available in satin-chrome finish priced at $169.95, and in anodized black (called the "Private Eye") at $186.95. Both prices include leather case and measuring chain. The Minox IIIS, without meter, will continue to be available in chrome and black models.



**Opening film chamber** uncouples gear connection between shutter-speed wheel and meter dial, which has two scales—one for film's ASA speed index, one for exposure. When chamber is closed, turning shutter-speed dial matches a pointer with meter reading, thus automatically giving proper exposure. Shutter speeds are variable from 1/1000 to 1/2 sec.

WHAT'S NEW continued on p. 34

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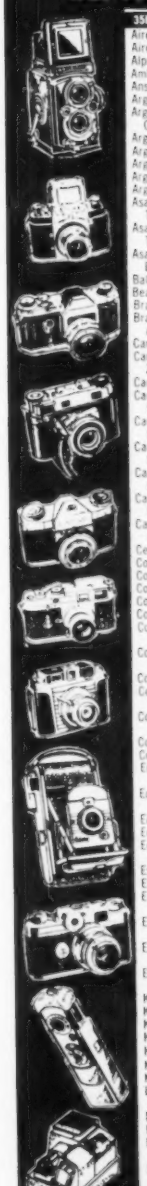

### 35MM CAMERAS

| | |
|---|---|
| Aires IIIC f1.9 | * |
| Aires IIIL f1.9 | 66.00 |
| Alpha 8 | |
| Ambi Silette | * |
| Ansco Memar f3.5 | 31.00 |
| Argus C-3 | 52.50 |
| Argus Matchmatic C-3 | * |
| Argus C-20 | 32.50 |
| Argus C-44 f2.8 | 90.50 |
| Argus C-44 f1.9 | 128.00 |
| Argus V100 f2.8 | 82.50 |
| Argus V100 f2 | 105.00 |
| Asahi-Pentax f2.2 Takumar | 139.00 |
| Asahi-Pentax f2.8 Tessar | 127.50 |
| Asahi-Pentax f.2 Biotar | 149.50 |
| Baldessa Ib | * |
| Beauty Canter '35' | 49.00 |
| Braun 35 | * |
| Braun Super III Auto | * |
| Canon VT Body | 150.00 |
| Canon VT f1.1 Zunow | 332.00 |
| Canon VT f1.8 | 199.50 |
| Canon VT Deluxe f2.8 Canon | 207.75 |
| Canon VT Deluxe f1.5 Canon | 282.00 |
| Canon VT Deluxe f1.2 Canon | 343.50 |
| Canon LI f2.8 Canon | 195.00 |
| Canon LI f1.8 Canon | 236.00 |
| Canon LI f1.2 Canon | 330.00 |
| Century 35 | 41.00 |
| Contaflex III f2.8 | * |
| Contaflex IV f2.8 | * |
| Contaflex Alpha | * |
| Contaflex Beta | * |
| Contax IIA Body | 130.00 |
| Contax IIA f2 Sonnar | 198.00 |
| Contax IIA f1.1 Zunow | 299.50 |
| Contax IIIA Body | 188.00 |
| Contax IIIA f1.5 Sonnar | 258.00 |
| Contax IIIA f1.1 Zunow | 330.00 |
| Contina | 39.00 |
| Contina II f2.8 | * |
| Edixa Reflex C f1.9 auto Quinon | 213.00 |
| Edixa Reflex C f2.8 auto Travenar | 154.00 |
| Edixacord f2.8 | 134.50 |
| Edixaflex f2.8 | 74.50 |
| Edixa Reflex B f2.8 Schacht | 134.50 |
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| Exa f2.9 | 59.50 |
| Exakta VX IIA f2.9 Meritar | 157.00 |
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| Kodak Pony IV | 29.95 |
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| Leica IIIF f3.5 | 169.50 |
| Leica IIIG f1.1 Zunow | 319.50 |
| Leica IIIG f1.5 Summarit | 299.50 |
| Leica IIIG f2 Summicron | 269.50 |
| Leica M-3 f3.5 Elmar | 273.00 |
| Leica M-3 f2 Summicron | 349.50 |
| Leica M-3 f1.5 Summarit | 374.00 |
| Leica M-3 f1.1 Zunow | 419.50 |
| Leotax f2 | 179.50 |
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| Lord VB f1.9 | 74.50 |
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| Minolta Autowide | * |
| Miranda f1.9 | 149.50 |
| Miranda f1.9 auto Soligor | 195.00 |
| Miranda f1.9 P.S. Soligor | 172.50 |
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| Neoca IIS f3.5 | 42.50 |
| Nikon S-2 Body | 195.00 |
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| Nikon S2 f1.1 Zunow | 330.00 |
| Nikon S3 | * |
| Nikon SP Body | 265.00 |
| Nikon SP f1.4 | * |
| Olympus S2 f2.8 | 60.00 |
| Olympus 35S f1.8 | 87.00 |
| Olympus Wide S f2 | 99.50 |
| Pax M2 f3.5 | 29.75 |
| Paxette Super III f2.8 | 59.95 |
| Paxette Super III Auto f2.8 | 112.50 |
| Paxette Super III Auto f1.9 | 135.00 |
| Pentacon f2 Biotar | 109.50 |
| Pentacon f2.8 Westar | 88.00 |
| Pentacon P f2 | 157.50 |
| Pentacon PB f2 | 189.50 |
| Pentacon Auto Westagon f2 | 139.50 |
| Petri f2.8 | 37.50 |
| Petri f1.9 | 74.50 |
| Petri f1.9 Super | 52.50 |
| Praktica f2.8 Tessar | 69.50 |
| Praktica f1.9 Primoplan | 69.95 |
| Praktina FX f2.8 Tessar Auto | 179.50 |
| Praktina FX f2 Biotar Auto | 224.50 |
| Praktina FX f1.9 Quinon Auto | 226.50 |
| Praktica FX3 f2.8 | 99.50 |
| Praktica FX3 f2.8 Tessar | 99.50 |
| Prominent f2 | * |
| Prominent f1.5 | * |
| Retina IIIC | 84.50 |
| Retina IIIC | 109.50 |
| Retina Reflex f2 | 144.50 |
| Ricoh 35 | |
| Ricoh 500 | |
| Robot Royal f1.9 | 189.50 |
| Robot Star f1.9 | 99.50 |
| Royal Suner f3.5 | 44.95 |
| Royal M35 f2.8 | 52.50 |
| Royal M35 f1.9 | 67.50 |
| Samoca 7S | 37.50 |
| Samoca 35X | 29.95 |
| Samoca f3.5 | 22.50 |
| Super Baldina f2.8 | 44.50 |
| Super Ikonta III | 70.00 |
| Super Ikonta IV | 101.00 |
| Super Memar f2 | 93.50 |
| Super Regent f3.5 | 67.50 |
| Super Speedex | 89.50 |
| Tanack f2 | * |
| Topcon | * |
| Vito B f3.5 | 44.00 |
| Vito BL f2.8 | 69.00 |
| Vito B.L. f3.5 | 58.00 |
| Vito IIA f3.5 | 44.00 |
| Vito BR | * |
| Vitomatic I | * |
| Vitessa T f2.8 | * |
| Vitessa L f2.8 | * |
| Vitessa f3.5 | * |
| Vitessa L f2 | * |
| Walz 35 S f1.9 | 74.50 |

### STEREO CAMERAS

| | |
|---|---|
| B & H Colorist f3.5 | 49.50 |
| B & H Colorist II f3.5 | 75.00 |
| B & H Vivid f3.5 | 97.50 |
| Kodak Stereo f3.5 | 67.50 |
| Revere Stereo f3.5 | 129.00 |
| Stereo Realist f3.5 | 97.50 |
| Stereo Realist f2.8 | 119.50 |
| Wollensak 10 f2.7 | 149.50 |

### 2¼ x 2¼ CAMERAS

| | |
|---|---|
| Agfa 66 Auto f3.5 | |
| Exakta 66 f2.8 | 195.00 |
| Ikoflex Favorit | * |
| Ikoflex Ib | 74.50 |
| Kalimar Reflex | 74.50 |
| Kalloflex | 89.50 |
| Mamiya C f2.8 | * |
| Minolta Autocord | 74.50 |
| Ricoh Diacord G | |
| Ricoh Diacord L | |
| Rolleiflex 3.5G | * |
| Rolleiflex 2.8F | * |
| Rolleicord VA | 89.50 |
| Rolleicord | 93.50 |
| Rollop f2.8 | 96.50 |
| Super Ricohflex | 19.95 |
| Yashica A | 22.95 |
| Yashica C | 34.95 |
| Yashica LM | 44.50 |
| Yashica MAT | 55.50 |
| Yashica 635 kit | 52.50 |

### 1¾ x 1¾ CAMERAS

| | |
|---|---|
| Rolleiflex 4 x 4 | 99.95 |
| Yashica 44 | 45.00 |

### SPECIALS

| | |
|---|---|
| Gami | 238.00 |
| Graphic View Cam. | 154.00 |
| Linhof 23 | * |
| Linhof 4 x 5 | * |
| Mamiya 16 | 39.95 |
| Minicord | 99.50 |
| Minox IIIS | * |
| Polaroid 80A | * |
| Polaroid 95B | * |
| Polaroid 150 | * |
| Polaroid 110A | * |
| Ricoh Golden 16 | |
| Speed Graphic 4 x 5 | * |
| Super Graphic 4 x 5 | * |
| Speed Graphic 2¼ x 3¼ | * |

### 8MM MOVIE CAMERAS

| | |
|---|---|
| Agfa Movex 88 | * |
| Bauer 88E f1.9 | 127.00 |
| Bauer 88 ES | 149.50 |
| Bauer D5 | 225.00 |
| B & H Electric Eye 390 f2.3 | * |
| B & H Electric Eye 391 f1.9 | * |
| B & H Electric Eye 393 Turret f1.8 | * |
| B & H 220 | 29.95 |
| B & H 252 TA | * |
| B & H 172 B | * |
| B & H 172 A | * |
| B & H 134 TA | * |
| Bauer 88B f1.9 | 112.00 |
| Brownie f2.3 | 22.50 |
| Brownie f1.9 | 37.50 |
| Brownie Turret f1.9 | 63.75 |
| Camex Reflex | * |
| Canon 8T f1.8 | 119.50 |
| DeJur | * |
| Eumig | * |
| Keystone KA-3 f1.8 | 113.95 |
| Keystone K-25 f2.5 | 37.50 |
| Keystone K-33 f2.5 | 58.50 |
| Keystone K-38 f2.5 | 69.96 |
| Keystone K-42 f2.5 | 58.50 |
| Keystone K-48 f2.5 | 84.00 |
| Kodak Brownie f2.7 | 22.50 |
| Kodak Brownie f1.9 | 37.50 |
| Kodak Brownie Turret f1.9 | 63.75 |
| Kodak Medallion f1.9 | 79.95 |
| Kodak Medallion Turret f1.9 | 119.50 |
| Revere CA-1 | 104.50 |
| Revere CA-2 | 126.00 |
| Revere CA-3 | 126.00 |
| Revere CA-4 | 149.00 |
| Revere 88 f2.5 | 58.00 |
| Revere 64 f1.9 | 142.00 |
| Revere 99 f1.9 | 98.00 |
| Wollensak 28 f1.9 Raptar | 104.50 |
| Wollensak 42 D f1.8 Raptar | 52.50 |
| Wollensak 43 D Turret f1.8 | 74.50 |
| Wollensak 58 f1.9 Raptar | 97.50 |
| Wollensak 72 f1.8 Raptar | 74.50 |
| Yashica 8 f1.9 | 37.50 |
| Yashica T.8 f1.4 | 59.50 |

### 8MM MOVIE PROJECTORS

| | |
|---|---|
| Argus M-500 | 67.50 |
| B & H 253 | 52.50 |
| B & H DAK | * |
| B & H Delux 253 RX | * |
| B & H Regent | * |
| Bauer 110 | 149.50 |
| Brumberger 300 Watt | 29.95 |
| DeJur 750 | 114.95 |
| DeJur 1000 | 119.95 |
| DeJur 500 | 53.00 |
| Elmo f1.9 | 74.50 |
| Elmo f1.1 | 99.50 |
| Keystone Sixty | 49.00 |
| Keystone K-75 | 57.00 |
| Keystone K-100 | 74.50 |
| Kodak Brownie 300 | 48.75 |
| Kodak Brownie 500 | 59.50 |
| Kodak Showtime | 92.50 |
| Mansfield Holiday | 45.00 |
| Revere 85 | 99.60 |
| Revere 777 | 102.00 |
| Wollensak 18 | 119.00 |
| Wollensak 715 | 114.00 |

### 16MM MOVIE PROJECTORS

| | |
|---|---|
| B & H 273 | * |
| B & H Diplomat | * |
| B & H 307 Sound | * |
| B & H 385 Sound | * |
| Keystone Belmont | 129.50 |
| Kodascope Royal | 221.75 |
| Kodascope Sound | 637.50 |
| Kodak Pageant Sound | 329.00 |
| Revere | * |

### 16MM MOVIE CAMERAS

| | |
|---|---|
| Auricon | * |
| B & H 240 | * |
| B & H 200 | * |
| B & H 200 EE | * |
| B & H 70 DR | * |
| Kodak K100 f1.9 | 224.50 |
| Kodak Sp. II f1.9 | * |
| Kodak K-100 Turret f1.9 | 252.75 |
| Kodak Royal f1.9 | 143.00 |
| Kodak Royal II f1.9 | 184.75 |
| Keystone Crit. f2.5 | 85.00 |
| Keystone Exec. f2.5 | 104.50 |
| Revere C102 f1.9 | 146.00 |
| Revere C-37 f1.9 | 146.00 |

### SLIDE PROJECTORS

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|---|---|
| Ansco Dualet | 31.50 |
| Argus 300 | 29.50 |
| Argus 300 Auto | 46.00 |
| Argus 500 | 59.50 |
| B & H 708 Duo | * |
| Argus L-3 | 13.50 |
| Argus L-44 | 19.25 |
| Bewi automatic | 22.50 |
| Bewi automatic B | 17.00 |
| Bewi automatic C | 22.50 |
| Brockway S | 23.40 |
| G. E. Guardian | 25.50 |
| GE Golden Crown | 14.95 |
| Ikophot Rapid | 5.50 |
| Kalimar A1 | 9.00 |
| Kalimar B1 | 6.25 |
| Kalimar Clip-on | 12.00 |
| Leica Meter 2 | 14.40 |
| Leica Meter 3 | 26.40 |
| Leica MC meter | 15.00 |
| Norwood Super Director | 6.40 |
| Sekonic Compact | 6.40 |
| Sekonic Leader Delux | 3.75 |
| Sekonic Movie Fet | 6.30 |
| Sekonic L-8 | 7.50 |
| Sekonic LC-2 | 9.00 |
| Sekonic L-36 | 9.95 |
| Sixon | 19.95 |
| Sixtomat X-3 | 29.95 |
| Walz Color Meter | 7.50 |
| Walz Corona | 7.50 |
| Walz Coronet | 7.50 |
| Walz Polaroid | 7.50 |
| Weston DR | 11.50 |
| Weston Master III | 21.95 |

### FLASH GUNS

| | |
|---|---|
| B-C flash gun | 3.99 |
| Fan type B-C flash gun | 5.99 |
| Heiland Foto-Mite | 7.50 |
| Imported flash gun | 1.99 |
| Kalart | * |

### ELECTRONIC FLASH

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|---|---|
| Braun Hobby New Model | 89.50 |
| Braun Hobby Special | 59.50 |
| FR Model 2 | 37.50 |
| FR Model 140 | 21.95 |
| Hershey 700 | 41.00 |
| Kiko strobe unit | 19.95 |
| Mecablitz 100 | 37.50 |
| Minicam 80 | 45.00 |
| Minicam 40 | 32.00 |
| RI III | 29.95 |
| Ricohlite | |
| Strobomatic | 46.00 |
| Ultrablitz Comet | 39.50 |
| Ultrablitz Rocket WL | 99.50 |
| Ultrablitz Vet II | 49.50 |

### 8MM & 16MM EDITORS

| | |
|---|---|
| Bala Editor | 31.50 |
| Bell & Howell 8mm Editor | 99.50 |
| Bell & Howell 16mm Editor | 119.50 |
| Compco Super Editor | 37.50 |
| Craig Projecto-Editor | 58.75 |
| Kalart Editor-Viewer 8 | 29.50 |
| Mansfield 608 | 45.50 |
| Mansfield 616 | 49.50 |
| Praco 8 | 37.00 |

### EXPOSURE METERS

| | |
|---|---|
| Alpex | 5.95 |
| Argus L-3 | 12.50 |
| Argus L-44 | 13.50 |
| Bewi automatic | 19.25 |
| Bewi automatic B | 22.50 |
| Bewi automatic C | 17.00 |
| Brockway S | 22.50 |
| G. E. Guardian | 23.40 |
| GE Golden Crown | 25.50 |
| Ikophot Rapid | 14.95 |
| Kalimar A1 | 5.50 |
| Kalimar B1 | 9.00 |
| Kalimar Clip-on | 6.25 |
| Leica Meter 2 | 12.00 |
| Leica Meter 3 | 14.40 |
| Leica MC meter | 26.40 |
| Norwood Super Director | 15.00 |
| Sekonic Compact | 6.40 |
| Sekonic Leader Delux | 6.40 |
| Sekonic Movie Fet | 3.75 |
| Sekonic L-8 | 6.30 |
| Sekonic LC-2 | 7.50 |
| Sekonic L-36 | 9.00 |
| Sixon | 9.95 |
| Sixtomat X-3 | 19.95 |
| Walz Color Meter | 29.95 |
| Walz Corona | 7.50 |
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| 35mm f5.6 Curtar | 41.50 |
| 35mm f4 Curtar | 56.50 |
| 40mm f4 Longar | 56.00 |
| Close-up Kit Model B | 31.50 |
| Microscope Adapter Kit Model B | 46.90 |
| 35-80 Optical Finder | 11.50 |
| Close Range & Viewfinder Kit Model B | 25.50 |

### ACCESSORIES

| | |
|---|---|
| Penta Prism for Exakta & Exa (copy) | 18.00 |
| Penta Prism for Exakta & Exa (original) | 30.00 |
| Rangefinder for Penta Prism | 6.50 |
| Folding Bellowscope for Exakta, Exa, Leica, Canon, Pentacon, etc. | 13.95 |
| 5 Piece Tube Set for Exakta, Exa | 7.50 |
| 4 Piece Tube Set for Pentacon, Praktica, etc. | 6.50 |
| DeLuxe Copying Stand | 12.50 |
| Waistlevel Finder for Exakta, Exa | 13.95 |
| Airequipt Magazines, 12 for | 18.85 |
| Airequipt Magazine, 12 in DeLuxe Case | 21.80 |
| Slide Trays for TDC, & Viewlex, 12 for | 4.90 |
| Slide Trays for TDC, & Viewlex, 48 for | 17.75 |
| Slide Trays for TDC, & Viewlex, 12 in DeLuxe Case | 7.75 |
| Slide Trays for Revere, 12 in DeLuxe Case | 13.35 |
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# EXAKTA LIGHT-METER IIa

IN THEIR recently released Light-Meter IIa model, Exakta has added two new features—a photoelectric exposure meter and a direct-viewing optical finder—while still remaining true to the Exakta slogan "Not changed in over a generation . . . just improved." Both have been incorporated into the basically unchanged Exakta by the simple addition of a second story to the penta-prism viewer housing.

This rather unique combination meter, optical finder, and penta-prism is interchangeable with existing Exakta viewing units, including the conventional unadorned penta-prism and a waist-level groundglass viewer.

The tiny built-in meter provides a choice of exposure combinations, lens openings from $f/2$ to $f/22$, and a speed range from 12 to 1/1000 second.

The direct optical viewfinder is a valuable alternate to the through-the-lens viewer in many problem situations, such as under low illumination levels.

This one finder has to frame for all of the various makes of normal lenses that are available for the Exakta. These range in focal length from 50 to 58 mm, with about a 15 percent difference in their fields of view. To accomplish this, the optical finder takes in a slightly smaller picture area than covered by the 58-mm lens, and, with the slightly wider angle 50-mm lens, frames a field of view about 10 to 15 percent smaller on each side.

Several minor changes have been made in the camera's film transport system. There is a new "quilted" pressure plate and a larger-diameter film take-up spool.

The Exakta Camera Co., 705 Bronx River Road, Bronxville 8, N. Y., has priced the new model, when supplied with 58-mm $f/2$ Zeiss Biotar automatic-diaphragm lens, at $429.50. The present Exakta line of interchangeable lenses and accessories fits the camera. The current Automatic VX IIa is being continued without meter and optical viewer, priced $30 less, and Exakta plans to market the meter-viewer penta-prism unit as a separate accessory soon after the first of the year.—

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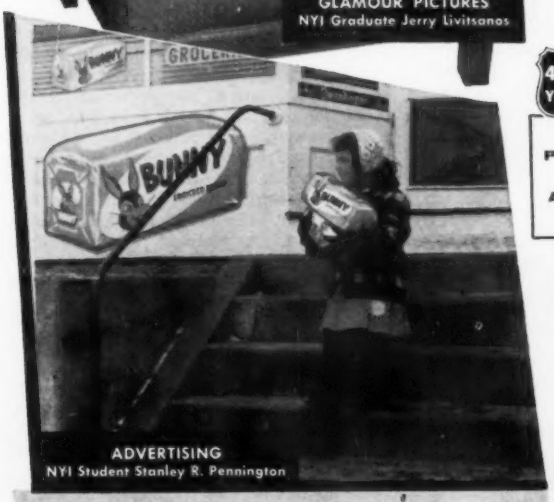


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# NEW BOOKS

## The how-to and the theory of 35-mm

THE NIKON MANUAL. A Complete Handbook of 35-mm Technique. By George B. Wright. Universal Photo Books, New York. $5.95.

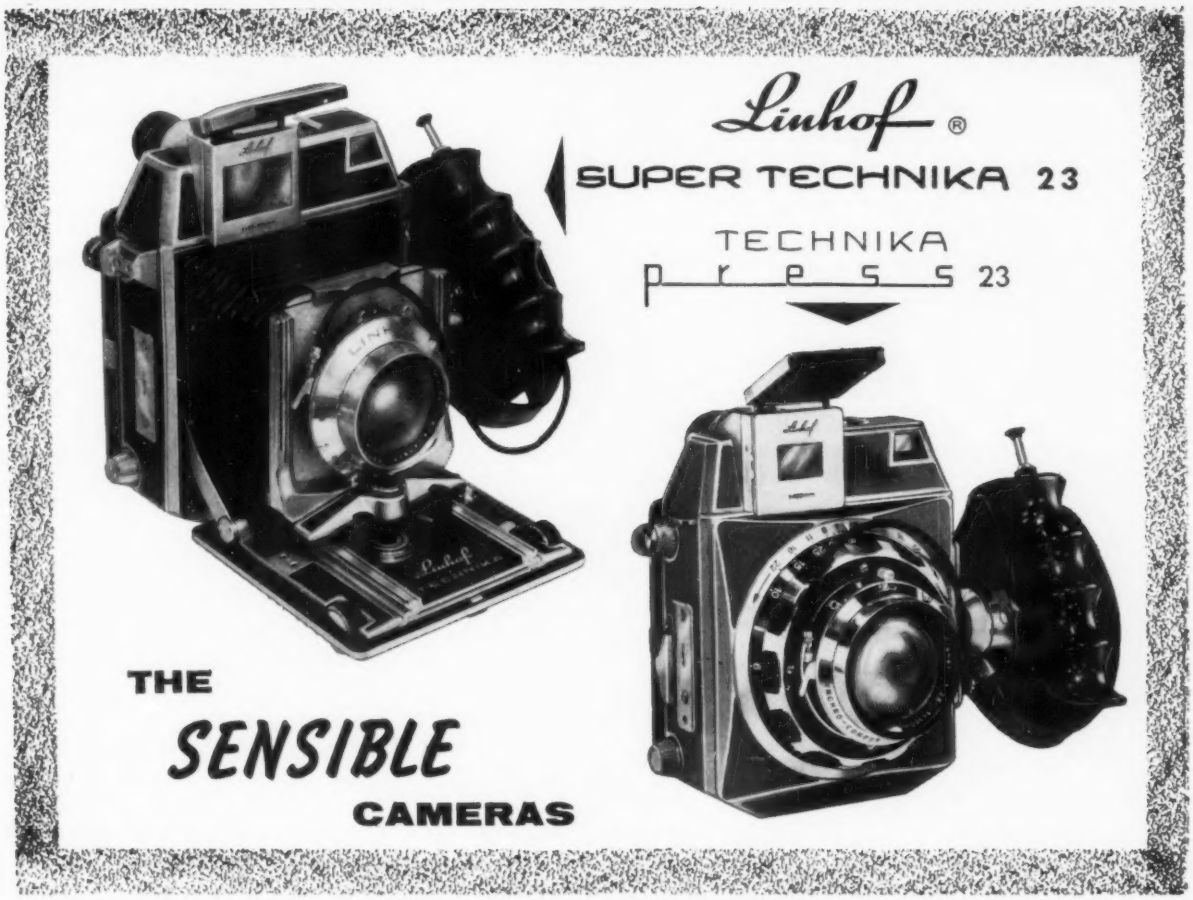
Using the Nikon camera, its lenses, and accessories as the framework for a comprehensive textbook of 35-mm methods and materials, George Wright deserves congratulations for having produced a noteworthy addition to the literature of the miniature camera. In a field more noted for the quantity than the quality of its output, *The Nikon Manual* is outstanding in its almost encyclopedic thoroughness combined with clarity of exposition. Far more than just another camera guide, with all that this photographic parochialism has come to mean, this is a well-rounded introduction to photography (albeit via 35-mm and the products of Nippon Kogaku) which treads heavily on the practical nuts-and-bolts aspects of the medium, with a number of lucid excursions into the theory of the photographic process.

Whether these excursions are always advantageous is, in several instances, open to doubt. The chapter on "35-mm Film and Development," for example, starts with a discussion of film manufacture and includes an excellent treatment of latent-image theory and basic sensitometry. Sixteen and a half pages later we encounter the workaday sub-chapter "Choosing a Developer." A similarly detailed treatment is contained in the chapter on color which even goes so far as to explore the production of separation negatives for the dye-transfer printing process. The reader who demands spoon-feeding may be disappointed. The thoughtful photographer who is interested in the underlying principles of his craft will be amply rewarded.

*The Nikon Manual* is profusely illustrated by fine Nikon photographs made by a number of outstanding 35-mm photographers. In the main these make the point that Wright strives hardest to emphasize: the 35-mm camera is a creative tool for personal vision, and the technical stuff is only an aid to achieving that personal mastery which is the necessary condition for creativity.—*B.S.*

### Luminous Tape Marks Cord in Dark

A length of luminous tape, wound at intervals around electric cord of projector or viewer, will help to locate the cord in the dark and prevent tripping over it. The adhesive backing of the tape holds it in place, and it can be removed easily at any time.—*R. M. Woodbury, Natick, Mass.*




If you are at all seriously interested in good photography, you know the importance of having the right camera to cope with every photographic problem.

Even if you think you've made the proper choice already, it will be wise to ask your dealer for a demonstration of Linhof's superb "23s"—the cameras that make perfect sense for all-round photography.

Super Technika 23 and Technika Press 23 cameras combine the fast, convenient operation of miniature cameras—coupled rangefinder, interchangeable lenses, large viewfinder—with the undisputed advantages of the 2¼x3¼" size (5 times miniature size!), the possibility of careful and effective groundglass composition, and the resultant exquisite enlargements or color transparencies.

Both models have a revolving quick-change back for use, interchangeably, with cut films, plates, film packs, roll films, giving you an unlimited choice of color, black-and-white, and special purpose emulsions.

Furthermore, the Super Technika 23 has such professional features as triple extension bellows, multiple swings and tilts, adaptation for macro photography and photomicrography, almost unlimited choice of lenses from 47mm extreme wide-angle to 270mm long telephoto.

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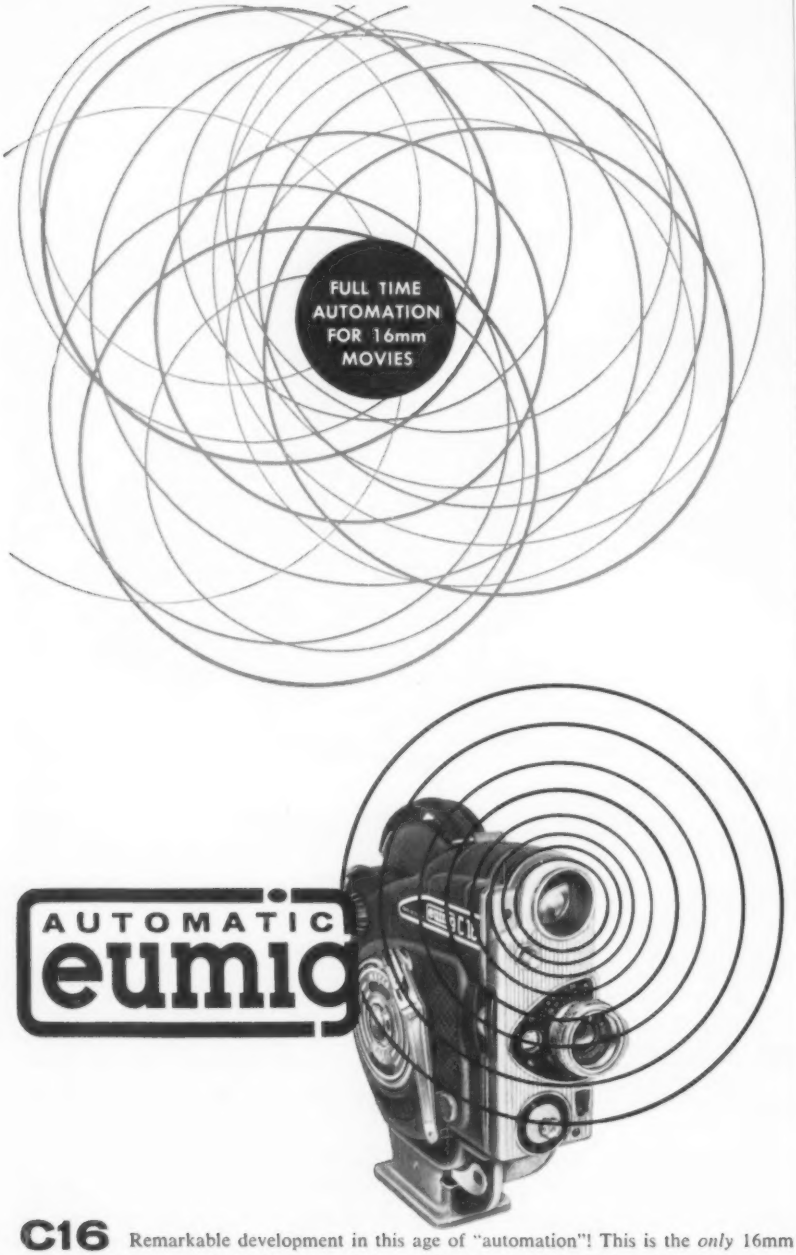


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# LETTERS TO THE EDITOR

## Ten greatest photographers

Congratulations on the May article, *The World's 10 Greatest Photographers.* The most wonderful thing was the asterisk beside Gjon Mili's name.

MINOR WHITE
Rochester, N. Y.

Your excellent piece on the 10 greatest photographers included my favorites so I am pleased. But there are so many gifted photographers that drawing the line at ten might leave some hurt feelings. Good for the readers but a little hard on the pros.

PRESTON LANGWORTHY
Brownsville, Tex.

I was certainly honored to be mentioned in your article about the world's 10 greatest photographers in connection with the processing and printing of Henri Cartier-Bresson's work. However, there are some points I would like to clarify. The technical information given for processing his films was taken from the interview I gave Mr. Simon (of Simon & Schuster) in 1952 for his article in *The Decisive Moment.* The fact is, for the past few years, we have dropped 777 and have added five more developers to the ones mentioned. We do not use Varigam anymore, but, instead Ilford Bromide and Multigrade and some Kodak occasionally. Your issue was a great pleasure to my whole team, as we discovered that not only Cartier but also four others out of the ten are either our permanent or occasional customers.

PIERRE GASSMAN
Pictorial Service
Paris, France

• *We regret the erroneous information. Mr. Cartier-Bresson's reluctance to furnish technical data made it necessary for us at the last moment to draw upon the out-of-date source.*—ED.

## Weekend pro

I enjoyed reading your article about me (May); however, since it was published, I have become a full-time professional. I have done record album covers, and have also sold pictures to a leading magazine and advertising agencies.

MURRAY ZINN
Brooklyn, N. Y.

## Sun slur

I read with more than casual interest that Bruce Downes shot a Kodachrome slide on the Florida beaches using a setting of 1/200 at f/11. I resent this sly inference that Florida's sunlight is brighter than ours. The best I can stretch it, in the brightest summer day is 1/50 at f/9. Please retract this slur on California's sunlight.

GEORGE E. POSNER
San Francisco, Calif.

• *Our apologies to sunny California for the typographical error; the shutter speed should have read 1/20.*—ED.

## *amazing new* **PAN CINOR** *zoom lens*

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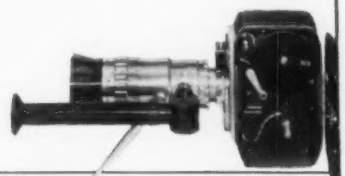

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# The Range

## Editorial

### Vanishing Darkrooms

You hear it so often these days: "I only shoot color because I don't want to bother with processing. I just don't have time to work in the darkroom any more." In the post-war years, with photography growing ever more popular, ever bigger, amateurs have been staying away from their darkrooms in droves.

It's unfortunate, and not just for the manufacturers of safelights and developing tanks. An amateur who does not, from time to time at least, take a crack at making his own prints, either black-and-white or color, is cheating himself. He is, in a sense, only half a photographer. He certainly is missing a lot of the fun and satisfaction his hobby can give him.

Why hasn't darkroom activity kept pace with the rest of photography? The answer quoted above—lack of time—is the reason given by many amateurs, and perhaps it's a valid one. It seems to be a paradoxical law of our civilization that the more leisure we have and the more labor-saving devices at our disposal, the less time we have to enjoy our hobbies.

The popularity of laboratory-processed color, especially 35-mm slides, has accounted in some measure for the relative decline in home darkroom activity. Recently, however, the new color-negative products have begun to tip the scales in the opposite direction. Type C paper, which makes it possible for almost any amateur to do his own color printing, has led many people back into the darkroom, especially as a camera club activity.

Perhaps the trend away from the darkroom already has begun to reverse itself. We hope so. Admittedly it is quicker and easier to send out a roll of film than it is to process it yourself. But that's not the point. What you get out of photography is in direct proportion to what you put in, and darkroom work—especially printing—is a pleasurable, creative activity in itself as well as a key link in the photographic process. If you've been neglecting your enlarger lately, why not dust it off and get your hands wet in hypo again? You'll find it a rewarding experience—*Arthur Goldsmith*

## Next month

**A SPECIAL 19-PAGE SECTION**

**SLIDE SHOWMANSHIP!**

- *How to create a slide show*
- *Tricks Barnum never knew*
- *All about screens, mounts, projectors*
- *How to add sound*

**ARE YOU AS GOOD AS YOUR LENS?**

**PICTURE PREVIEW OF THE 1959 PHOTOGRAPHY ANNUAL**

# finder News and comment by the editors

## A 35-mm issue that gives you an argument

By now you know about what to expect from a special single-subject issue of POP PHOTO—coverage that's broad, deep, and interesting. You get it in this issue too, with a plus. We're sticking our necks way out on two controversial points, in bylined features by staff members. One: *Is 35-mm Producing a Generation of Sloppy Photographers?* by Bruce Downes. Two: *Beware of Contact Sheets!* by John Durniak. One is a question with a painful answer, the other an exclamation backed by a lot of sound evidence. Both controversies have enough steam in them to carry clubs and camera-klatches through the rest of the summer and well into photography's hot-stove league. We expect to hear from a lot of readers, too, and maybe by next year we'll find ourselves running stories titled *35-mm Photographers Are Careful,* and *You MUST Make Contact Sheets!*

## Your own seven wonders

By now you've probably settled on your personal list of the seven wonders of the world—the places, people, and events you'd most like to photograph—and entered our big new contest. If you haven't, what are you waiting for? You stand to win a fabulous trip to photograph your wonders, in the company of POP PHOTO editor Bruce Downes, traveling by TWA Skyliner, with expenses paid in American Express Travelers Cheques. Look at the announcement on pages 92-93, fill out the coupon, and get it in the mail before August 15. See you in Tanganyika!

## A teacher's "memory"

A so-called photographic memory is one which is able to recall all the visual images the brain has received. Now we've heard of a photographic "memory" which doesn't involve any such phenomenal power, but depends on a camera. Dr. Thomas A. Spitz, who is now director of teacher placement at New York's City College, has been teaching for 26 years, and he has taken a photograph of nearly every one of his students during that time—a total of more than 3,000 pictures. Now, when he is asked for a reference or recommendation on a former student, he digs out a picture to jog his memory. Dr. Spitz uses a Kodak 620 folding camera, and does his own processing in a well-equipped basement darkroom.

## Candid shots . . .

A charming visitor to the States this summer is **Wolf Wehran,** worldwide public relations manager for Zeiss Ikon in Stuttgart, West Germany. He speaks almost perfect English, is here for a lecture tour of this country and Canada, and to introduce new Zeiss products.

*New York Institute of Photography recently received two citations for public*

White

*service in a single month: from the Muscular Dystrophy Association for its students' help in fund-raising; and to color instructor* **Joseph Russotti** *for his cooperation in assisting foreign students.*

The Haloid Company of Rochester, N. Y., makers of films, papers, and xerography products, has changed its name to Haloid Xerox, Inc.

*"Vacation Pleasure" is the theme of a contest sponsored by Ricoh Cameras, in which top prize is an expense-paid Paris vacation for two. Closing date, August 31.*

A colorful box designed for the DeJur movie camera took first award in this year's competition sponsored by the National Paper Box Manufacturers Association.

*It is now possible for the first time to photograph shock waves in rocket tests, by a new process invented by* **Dr. Harold Edgerton** *of M.I.T. The technique involves high-speed flash, which records bending of light rays during the shock wave.*

**Tom Friedmann** of the picture agency P.I.P. has put together a 10-page booklet, *PIP'S Sales Tips,* for the guidance of people who would like to market their pictures. Copies are free from P.I.P., 507 Fifth Ave., New York 17, N. Y.

*The first motion pictures of atoms have been made by* **Prof. Erwin Muller** *of Pennsylvania State University, using a high-powered "field ion" microscope he invented himself, which magnifies the particles 1 million to 3 million times.*

Eastman Kodak has announced election of three new vice-presidents. They are **Gerald B. Zornow,** director of sales for the Apparatus and Optical Division; **Theodore F. Pevear,** director of sales administration; and **W. B. Potter,** director of advertising. All will retain their present responsibilities—▶


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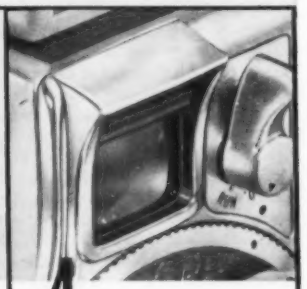

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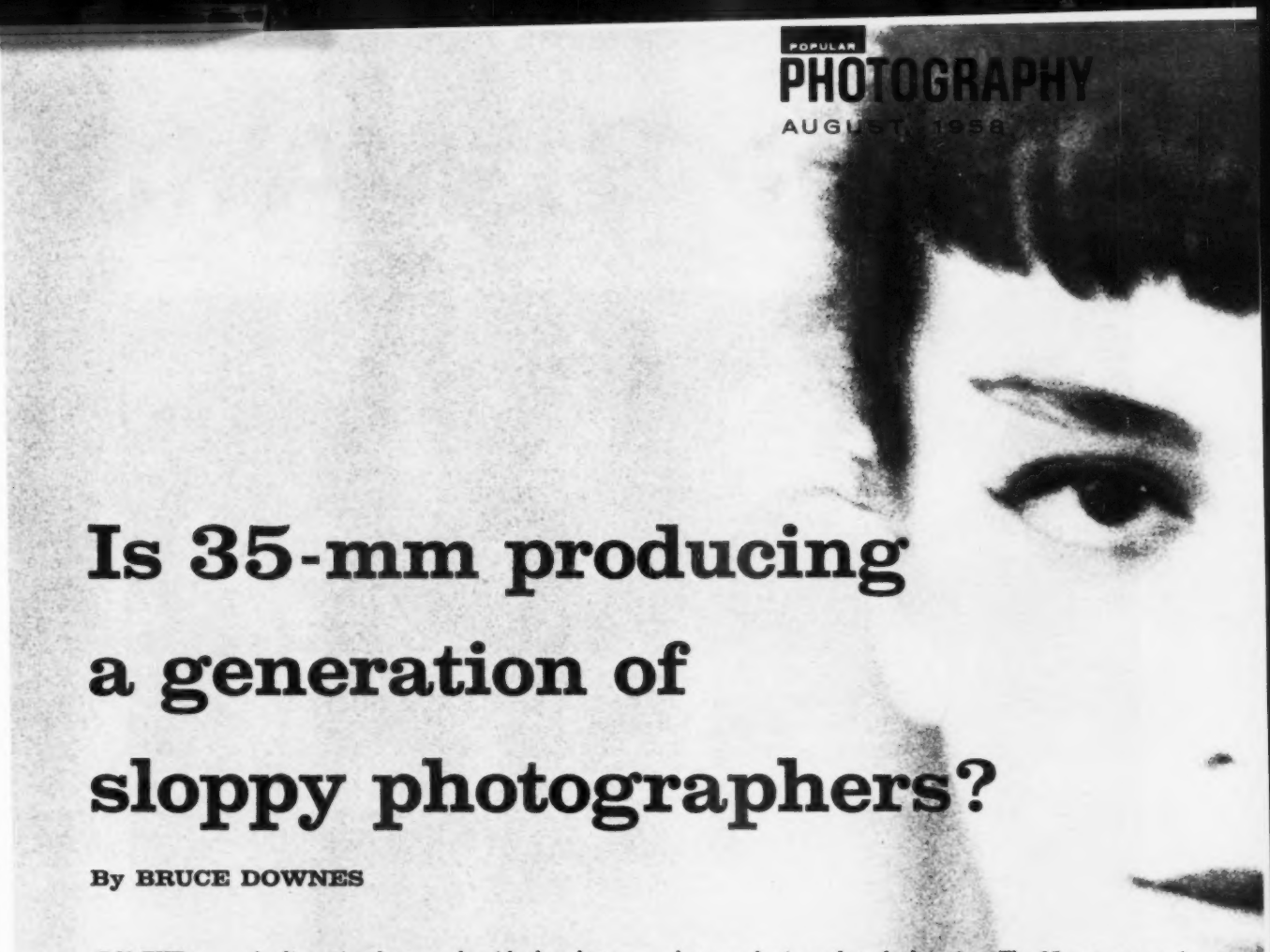
POPULAR PHOTOGRAPHY
AUGUST 1958



# Is 35-mm producing a generation of sloppy photographers?

By BRUCE DOWNES

IN THE eyes of editors in close touch with the photographic output of amateurs and professionals over the last decade there has been a conspicuously steady decline in photographic quality. Too much work today betrays a kind of feverish haste as if photographers had been actually shooting on the run in mass disregard for all the inherited technical niceties of the craft. One has only to take a look at some of Dr. Erich Salomon's fine available-light pictures made in the '20s to realize that too many photographers not only have not kept pace with the vast improvements in cameras, lenses, and emulsions made since that time but have actually fallen behind.

For in spite of all the wonderful facilities available to them today, or perhaps because of them, too many photographers are producing sloppy work, and it is a sloppiness that runs through everything they do—from seeing, through exposure and processing, right up to the final print. Can it be that this is the 35-mm generation? Could be!

Certainly the 35-mm camera looks innocent enough. It is by and large a fine precision instrument which undergoes operational and optical refinements year after year, but paradoxical as it may seem, as the camera becomes better and easier to operate, sloppy photographic picture quality becomes more widespread.

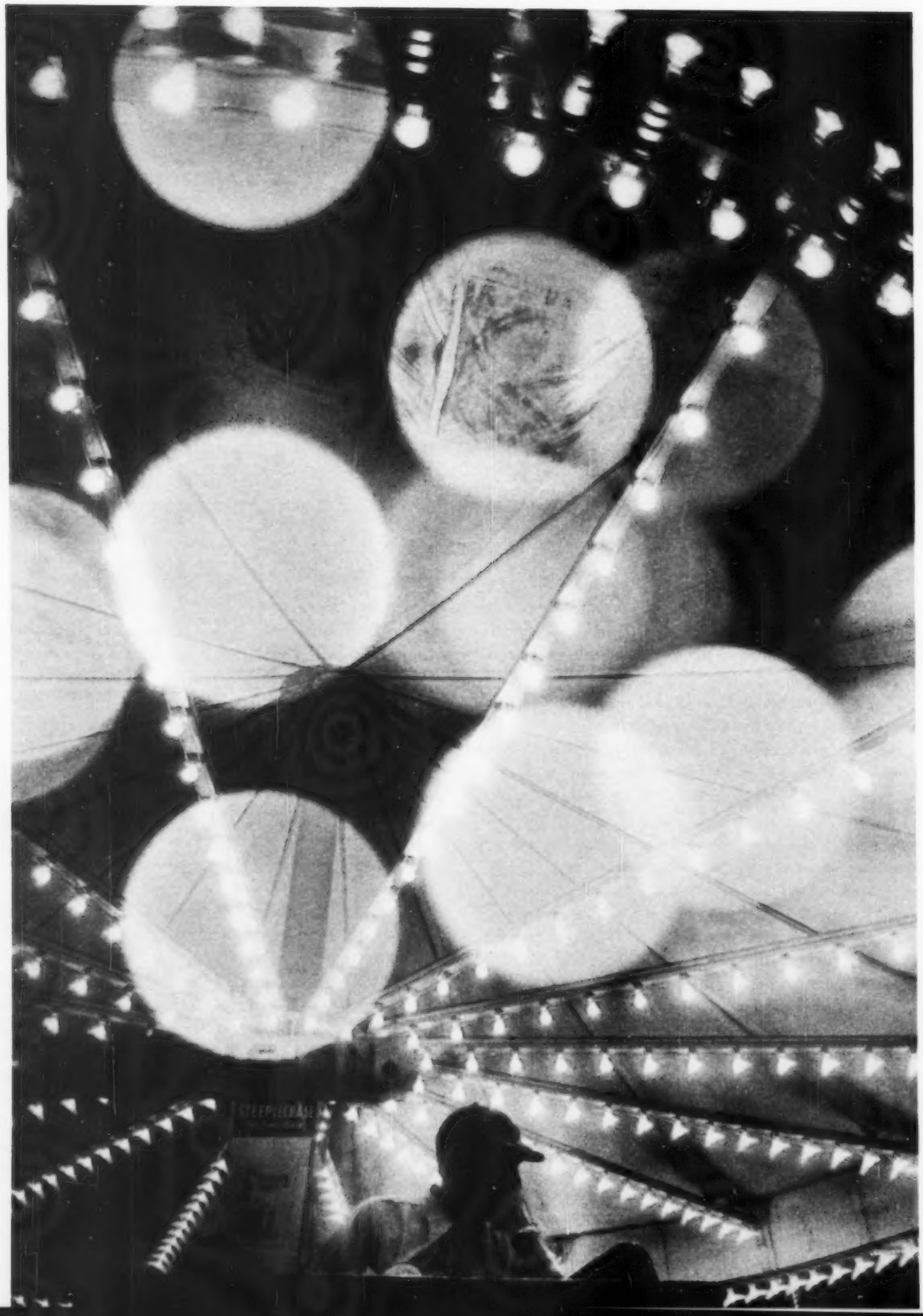
There is an important lesson in this for everybody. Photography is full of hidden traps and they become more prevalent as time passes. Each year, as manufacturers build in new devices and speed up lenses and film emulsions, photography is made to look easier. The 35-mm camera is a marvel of efficiency. It is compact, has great mobility, carries the fastest and the greatest variety of lenses, and with its rapid-wind film transport, can be shot faster than most other types of camera. Moreover, it uses film in lengths carrying up to 36 exposures, which makes it, on a per-frame cost basis, the cheapest of all cameras—except subminiatures—to operate. These assets all add up to a desirable camera, but they also encourage the kind of easy, free-wheeling shooting technique that leads to so much of the sloppy work being done today.

The slovenly pictures are not being taken by the camera, mind you, but by the photographer who is under the illusion that he can actually shoot on the run with little or no regard for the basic craft requirements of good photography. The camera is capable of the finest possible technical achievement but only in the hands of men and women who understand that they are working with an instrument worthy of their fullest capabilities and dedication.

The sloppy generation is made up of those who think the 35-mm camera is so simple to use that it can do everything merely by sighting and pressing the button. Everything about the camera invites careless behavior on the part of the photographer. It is such a marvelous precision instrument that the uninitiated get the impression it will do the technical job willy-nilly. See how easy it is: *Read the built-in meter, set the shutter, focus, press the button, advance the film, shoot again. Film is cheap, shoot fast, advance, click,*

continued on page 108

# 3 WAYS



# OF SEEING
## *with a single-lens reflex*

*By HAROLD FEINSTEIN*
Photographs by the author

In just a dozen years, the 35-mm single-lens prism reflex has profoundly influenced the seeing and picture-making of contemporary photographers. Its popularity among serious workers has brought about a proliferation of makes and models, so that there is now available a wide variety of prism cameras. Three advances in camera design—two of which are inherent in the 35-mm reflex as we know it today—are largely responsible. There are the prism itself, which enables right-side-up, through-the-taking-lens viewing; the super wide-angle lens; and the close-focusing "normal" lens. The pictures on these six pages are examples of the three essentially new kinds of vision made possible by these three features.

## 1 PRISM VISION

Here at last is a camera that is built around its viewfinder—which is after all the most crucial link between the photographer and his subject. And it is a viewfinder that sees exactly the way the lens sees, exactly the image the film will finally receive. It is an optical system through which the photographer can see and manipulate all the wonderful phenomena of his lens: the depth of field, the selective focus, the degree of distortion, peculiarities of perspective, and the remarkable effect of flare from points of light in the picture area or from the sun itself. And because of the total absence of parallax, the image can be precisely placed on the film at the moment of exposure.

**Background shapes were observed and arranged to take their place in leaf composition. Feinstein here used both selective focus and flare from myriad points of light. Praktina FX, 58-mm Biotar, 1/500, f/2, on Tri-X.**

←

**Flare from lights outside field of vision was seen in prism viewer, organized to form part of the picture.**

**Subordination of face to strong foreground object is accomplished by observing area of sharpness through prism before exposure.**

# 2 THE WIDE WIDE-ANGLE

When wide-angle lenses were first introduced, they were used only to enable the photographer to cover a wider area of his subject from a given position. Rising fronts and tilting backs were scrupulously employed with them, to counteract the distortions and the dizzying perspectives they created. Finally some photographers began to understand and appreciate the strangely exaggerated images of the wide-angle lens, and to use them creatively. Recently a broad selection of extra-wide-angle lenses has appeared on the market at reasonable prices, with focal lengths as short as 21-mm and fairly wide apertures. They are characterized by fantastic depth of field, and create exciting new perspectives, caricatured images that perfectly suit a special moment.

**Powerful distortion is created by 21-mm lens in shot of W. Eugene Smith at work. Note tremendous depth of field—1 foot to infinity—even at f/5.6.**

←

**Exciting perspective seen through wide-angle lens is shown in humble puddle reflection. Camera was Miranda with 28-mm lens; 1/100, f/8, Plus-X.**

→

**Dynamic detail (hand and bottle) jumped into prominence as Feinstein viewed through 28-mm lens on Asahi Pentax; he shot at 1/100, f/4, on Plus-X.**

**Parts of a subject combine for symbolic portrait made from 18 inches with Miranda and 58-mm Biotar.**

# 3 THE CLOSE CLOSE-UP

Courtesy André Emmerich Gallery

There have always been close-up lens attachments, but because of the nuisance of changing lenses, few photographers have considered making close-ups in the course of their everyday shooting. Now, however, many 35-mm reflex cameras are equipped with normal lenses in mounts that focus down to approximately 18 inches (two inches in the case of the Makro-Kilar), and close-up is becoming a standard tool. The photojournalist has happily incorporated it in his technique as an intimate change of pace in the picture story. Others have discovered new worlds in nature with their extendable lenses. Unhampered by the problem of parallax, we are now able to lend monumental quality to subjects we never considered before.

*Principles discussed and illustrated in these six pages are applicable to all 35-mm single-lens prism reflex cameras. Those currently available are the Alpa 5, 6, and 7, Asahi Pentax, Contaflex series, Exa Automatic, Exakta, Hexacon, Retina Reflex, Miranda, Praktina, Topcon Reflex. The following have prism viewers available as accessories: Astra, Astraflex 35, Edixa, Exa, Praktica, Praktiflex. For descriptive listings, see 1958* POPULAR PHOTOGRAPHY Directory and Buying Guide, *now on newsstands.*

**Small statue takes on monumental quality when photographed from 9 inches with Praktica and 40-mm Makro-Kilar lens.**

→

**New intimacy with a familiar subject is achieved by shooting from a fresh angle with close-focusing normal lens on Praktica.**

# 35-mm PROCES

Illustrations by John Seneres

SO YOU'VE got this little 35-mm camera, shot a few rolls, sent them out to various drugstores for developing and printing, and by and large, probably on the large side, you've not been too happy with what you got back. Possibly some of your negatives have been awarded free fingerprints of people you've never met, maybe you've found long pairs of beautifully parallel scratches which our English cousins charmingly call "tramlines" (trolley tracks to us), or perhaps your prints have lots of little spots whose arrangement doesn't quite make it as a polka-dot design, and who needs them, anyhow?

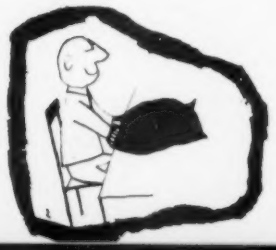
Or maybe the thing behind Yankee know-how, the simple down-to-earth American spirit of mechanical inquisitiveness and urge to tinker with things that makes our twelve-year-olds build crystal radios and our teen-agers launch home-made rockets, has got you curious about what goes on in the darkrooms. "Why don't I do-it-myself?" you ask.

Or you're reaching the point where you're serious about your photography and want maximum control over and optimum quality from your negatives and prints. . . .

If something in the preceding paragraphs fits you, man, then you've got a date with a darkroom!

Let's get something straight right now, and this is quite important: you don't need the laboratory proficiency of a Mme. Curie or a Dr. Salk to do good 35-mm processing. Too much has been written on this subject by writers who want, I think, to publicize and glorify their own virtuosity. Nor do you have to understand the chemistry involved (I don't, but sensitometrists do); most of the professionals I know understand that if you do X, you get Y, like overdeveloping gives you more grain, and underdeveloping cuts contrast, and we don't necessarily need to know the reasons.

Another thing: fifteen or twenty years ago, when far fewer 35's were manufactured and sold, their lenses weren't as good as today's, films were limited in



# SING FOR DUFFERS

*Want to develop your own miniature negatives? RAY SHORR gives step-by-step directions for the novice*

variety and quality, and fine-grain developers and developing techniques were guarded secrets. Today we have a great 35-mm boom just because lenses have gotten so much better, films have been greatly improved, and photographic chemistry has supplied us with dozens of wonderful developers. Today's 35-mm duffer is like the current generation of new drivers, very few of whom have ever shifted gears by hand.

If you've been able to read most of the words so far, you can read the instructions on a can of developer; if you don't need a slide rule to tell the date on a calendar, you can read a darkroom thermometer; if you tend to wash a glass that had milk in it before you pour beer into it, you'll understand why we wash out trays and tanks before pouring chemicals into them. If you don't slice seven-layer cake with the greasy knife that you carved the roast with, you won't put the hypo tongs into the developer tray.

Sounds like common sense, doesn't it? That's what you'll mainly need for doing your own films. That—and some darkroom equipment; although, from time to time, this article may smell of the kitchen, pots and pans won't do.

First, where is it all going to happen? If necessary, you can develop your 35-mm films without having a darkroom at all, if you follow the method called time-and-temperature developing. Time and temperature? When you make a two-minute egg, you heat the water to boiling (boiling point: that's temperature) and you put the egg in for 2 minutes (that's time). When you buy a package or can of developer, it says on the label something like this: "Develop such-and-such film 10 minutes at 68 degrees." There's your time-and-temperature blueprint.

If you can, it's far nicer to have a darkroom, because you can be solely responsible for its cleanliness and order, and you need not be disturbed at your work, nor will you inconvenience other members of the household.

The darkroom can be one of two things, depending completely on your own resources; if you have your own house, perhaps you can find a space 4x6 feet (at the very least) or up to 9x12 feet (which is really living) in your basement, and, if possible rig it up with plumbing and a sink. Eastman Kodak publishes a very complete 50-cent pamphlet on darkroom planning and design, which is quite helpful, and some of the photographic textbooks discuss this subject. If, on the other hand, you are an apartment dweller, and cannot isolate a large walk-in closet or room for photographic use only, you can still do what many amateurs (and a few pros) do. That is, temporarily closing off the kitchen or bathroom from traffic while you are developing.

The only reason you need any darkness for developing 35-mm film by time and temperature is that you've got to take the film out of the cartridge and wind it onto a reel which you will then put into a developing container or tank and cover with a light-proof lid. Once the tank is covered, you can proceed under normal room lighting conditions. To get the film onto the reel under cover of darkness, you've got four choices:

1. If you have a darkroom, there's no problem—turn out the light and do it.

2. If you have no darkroom, but there is a closet or other storage enclosure in the hall or bedroom, get into it, shut the door, turn your back to the door, push the overcoats off your face, and take the film out of the cartridge. You accomplish this by squeezing one end of the cartridge and slipping off the metal disk at that end, then pushing out the spool of film. Now wind the film onto the reel, put the reel into the tank, and put the lid on the tank.

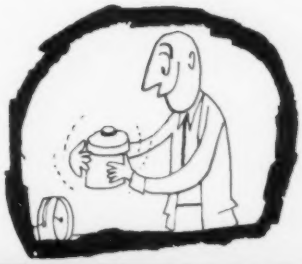
3. If you have no closet, buy a changing bag, an item that looks like a black shirt with short sleeves with elasticized sleeve-openings and a long zipper at the bottom. Put the cartridge of film, the reel, tank, and lid into the bag through the bottom end, and close the zipper. Put your hands through the sleeve-openings, and now that everything's in the bag, get the film onto the reel, into the tank, cover it, and you're ready to proceed without the bag.

4. As an alternative to No. 3, you can buy a daylight-loading tank, a device into which, following the instructions, you insert the unopened cartridge. The film is transferred from the cartridge onto a reel or apron device inside the light-proof tank. Such tanks, while they solve the darkroom problem for film developing, have certain disadvantages (which you may be able to live with) in that generally you can only do one roll at a time. Also, drying them out between successive rolls is tedious and inconvenient.

If you choose method 1, 2, or 3, then you can use one of the stainless steel spirally-wound wire reels, and its accompanying tank. This is a life-time investment and is used, with larger tanks, by ninety-nine point something of all pros and many photofinishers. Wire reels are the most durable, compact, and easy-to-dry type on the market. Equally useful, but in a lower price bracket, are a number of plastic reels and tanks. Choose a make that has a reel which loads from the central core *outwards*—this type is easier to load. Both the stainless steel and the plastic tanks have a light-proof pouring lid which allows you to empty solutions out of the tank and pour fresh solutions into it under normal lighting conditions. Thus, the only processing step which must be done in darkness is actually loading the tank in the first place.

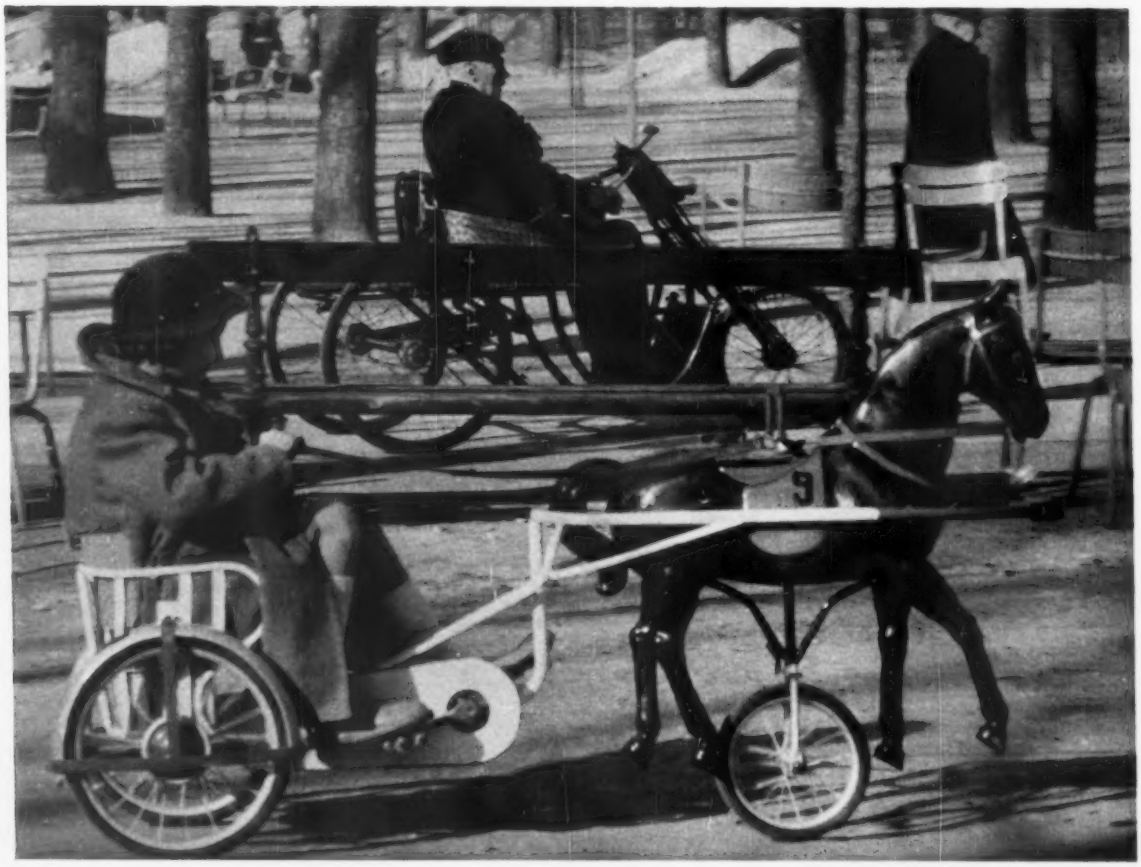
Whichever reel you buy, study the manufacturer's instructions and learn to wind the film onto it, handling the 35-mm film by the edges only, and with clean, dry hands. Use a dummy length of film for practice, until you can do the job quickly and smoothly with your eyes closed. Then you'll be ready for the darkroom, closet, or changing bag.

For your first developing effort, do something nice and simple. For example, shoot a roll of Plus-X outdoors at 80 ASA, using your meter, so that you can be assured in advance of having something to look at when Continued on page 86



# LONG LENS

*Paris-based Frank Horvat uses variety of lenses with*



**Horvat began** his long lens experiment with a 135-mm Hektor f/4.5 lens on his Leica M-3, which he used to make this charming shot in the Jardin du Luxembourg, 1/100 sec at f/16.

ONE of the world's most photographed cities—Paris—takes on new dimensions when seen through the telephoto lens of Frank Horvat. The 30-year-old Black Star staffer who makes his home-base in the fabled French capital believes that the telephoto conveys best his feelings about the city. He explains:

"The main effect I get with telephoto lenses is to emphasize the 'crowding together' of many different objects—advertisements, trees, windows, chimneys, decorations—each with its distinctive individuality, each interesting in itself. All become crowded together in an incongruous and rather inhuman way."

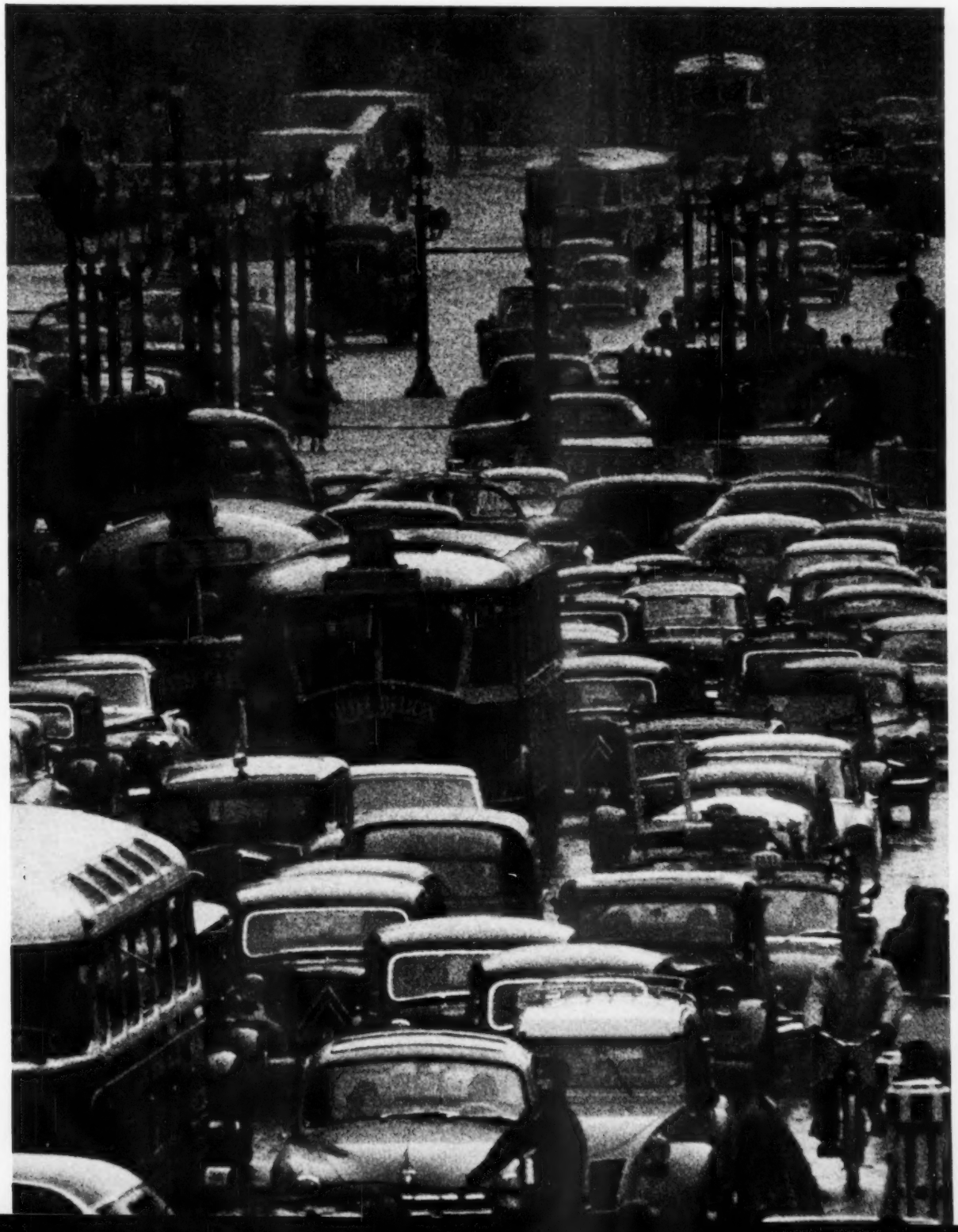
Horvat first began using a 135-mm Hektor with his Leica M-3 to get the compressed and fascinating distortions he wanted. Then he borrowed a 500-mm Zeiss lens which he used with a Praktica mounted on a tripod. Using these long lenses changed his working habits, for he soon found that there were subjects by the thousands within his range. He had only to move the camera a few tenths of a degree on its tripod base.

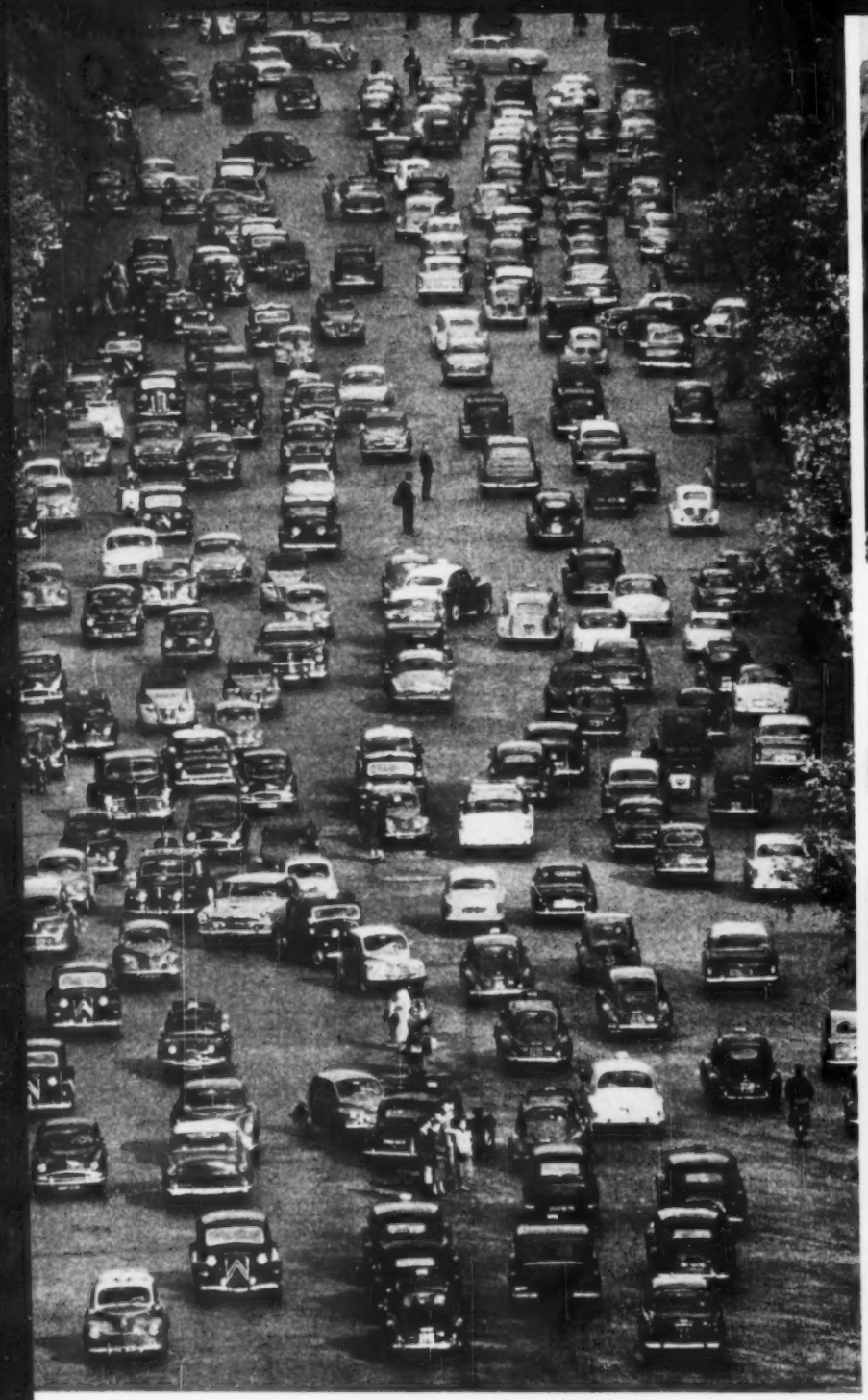
But working with the big telephoto did present new problems. The first was the question of lens speed. Even on a tripod, a 500-mm vibrates easily, so he worked with speeds of 1/200 to 1/500 second. To follow action, such as the Paris traffic, he kept the camera loose on the tripod. Continued on next page

**Tremendous compression** of the 500-mm Zeiss f/8 lens with Praktica mounted on tripod gave him startling view of the Place de la Concorde. Exposure was 1/100 at f/32 on Ilford HPS.

# EXPERIMENTS

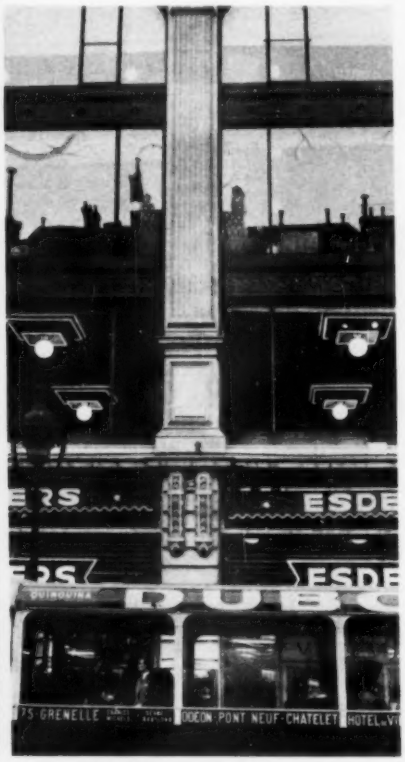
*his 35-mm camera to get fascinating, compressing distortions*





**Horvat found** that objects perpendicular to each other seem parallel when taken with the 500-mm telephoto. This view of the Champs Elysees was from top of Arc de Triomphe.

**He caught** the humor of Paris signs and advertisements with his 135-mm Hektor and Leica M-3. He shot 1/100 at f/16 on Ilford HP3 for this amusing picture on the Rue de Rivoli.



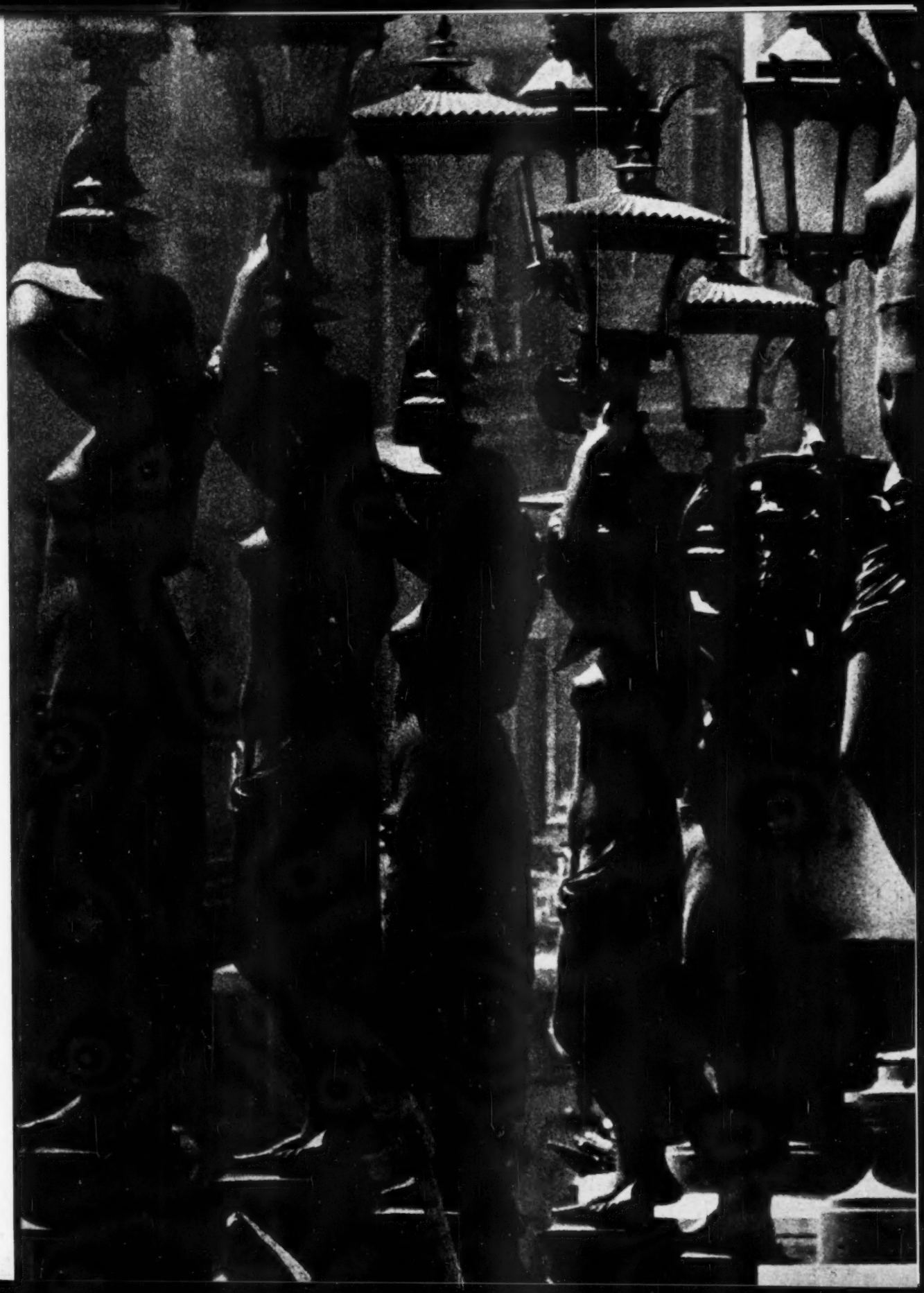

**Bus and building** seem almost one, although Horvat used only 90-mm Elmar f/4 on Rue de Rivoli scene. Taken at 1/100 sec, f/11, on HP3, then developed (as were others) in Promicrol.

He also wanted depth of field which meant shooting at openings like f/22, 32, and 44. A high-speed film was required, so Horvat turned to Ilford HPS which he pushed to speeds from ASA 3200 to 6400. With normal exposure, he found the grain was tolerable and the strong development compensated for the lack of contrast usually found in telephoto work.

The Paris free-lancer could not find a sports-type viewfinder for the 500-mm lens. Since his eyes were much weaker than the lens, he had to explore the field looking for subjects through the groundglass of Continued on page 84

→

**Impression of overcrowding** and confusion is given by apparent nearness of distant objects when seen by 500-mm lens. Horvat shot 1/100 at f/32 at Paris Opera for study in form.



Results of

# CHALLENGE! No. 8 ICE

The cooling effect of seeing "Ice" pictures in the middle of summer was heightened by the excellence of many of the entries received for Challenge No. 8. An unusually severe winter in most parts of the world gave many contestants a chance to do a literal interpretation of "Ice." Pictures of icicles, frozen trees, and snowy landscapes poured into our offices steadily.

But those in the warmer climes were not stymied, for they turned to ice cubes, icemen, and refrigerators for off-beat and often imaginative pictures. Another successful theme proved that Challenge entrants can be resourceful as well as creative.

## THIS WAS PRO HIRO WAKABAYASHI'S "ICE" PICTURE

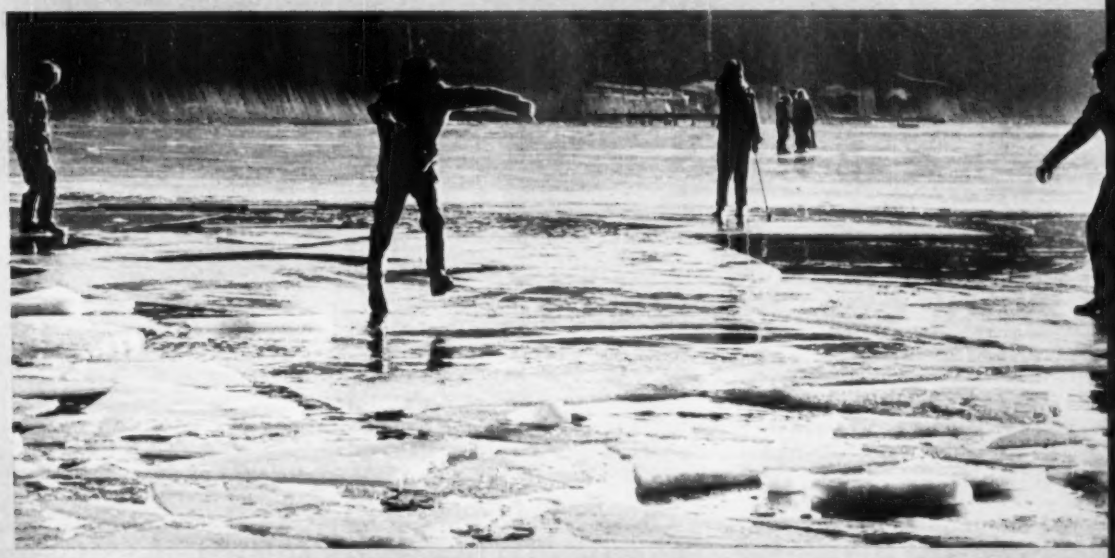
Our professional photographer went to Central Park where the pattern made by the skaters caught his eye. He took the picture with a Nikon and 50-mm Nikkor f/1.4 lens, exposing 1/250 at f/16 on Tri-X film. To bring out the design more strongly and make ice whiter, he printed on high-contrast paper.

Sharply defined ice made a strong winter scene for **William Frohmader** of Benton Harbor, Mich. Ciroflex, 1/400 at f/8 with K2.

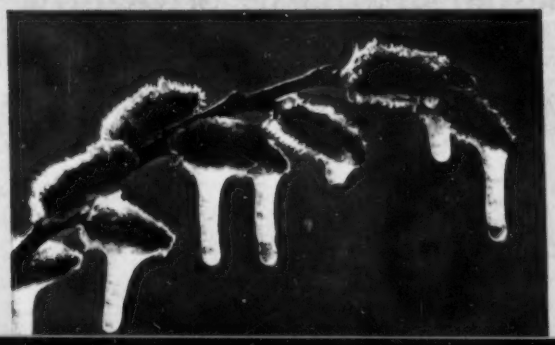
On White River Glacier of Mt. Hood, Ore., **David Falconer** of Portland used Rolleiflex, 1/250 at f/16 with K2 filter on Tri-X film.

## HERE'S HOW OUR READERS MET HIS CHALLENGE

A thawing lake provided the setting for this ice pastoral by **Lennart Wallin** of Sweden. With sidelighting from setting sun, he used a Rolleicord V with Xenar lens on Adox R18 film.



Melting ice on pussy willows made this effective still life for **Hans Fischer** of Switzerland. Minolta Autocord, 75-mm Rokkor f/3.5 lens used with close-up attachment.



Contrasty film eliminated middle tones in Lehigh River shot by **George Harvan** of Lansford, Pa. Leica IIIf, 50-mm Summicron f/2 lens, exposed 1/100 at f/4.5.

SEE THE NEW CHALLENGE ASSIGNMENT "PICNIC" ELSEWHERE IN THIS ISSU

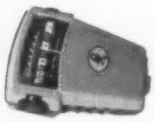
Have you mastered

# THE METER ON YOUR CAMERA?

By GENE GAINES

If you haven't, you know it because many of your 35-mm pictures have been coming out underexposed or overexposed

**What are the causes?**

Simply, your on-the-camera meter isn't a magic instrument. It has to be used like an ordinary light meter.  You can't just stand in shooting position, aim your camera and take whatever reading you get as the correct exposure.

We will go into this subject more thoroughly later on. First, let's talk about the four different types of on-the-camera meters:

**1 THE BUILT-IN UNCOUPLED METER**
is part of your camera but not physically connected to any of the exposure controls.

**2 THE BUILT-IN COUPLED METER**
is directly connected to the shutter or aperture control.

**3 THE UNCOUPLED CLIP-ON METER**
is a small meter that fits into the accessory shoe on your camera.

**4 THE COUPLED CLIP-ON METER**
is directly connected to the shutter dial.

Now, let's stop and consider these types of meters. Is one used differently from another? Basically they are all the same.

Any on-the-camera meter calls for the same careful use as a conventional meter. In many shooting situations, best exposure for your subject can be quite different from a meter reading of the entire picture area

## 1

Often the scene contains areas of great brightness

Making an over-all reading like this, the meter is much more affected by the large bright background than by the subject . . .

. . . resulting in a definite underexposure of the girl, with the exposure much more suitable for the background.

Correct way

Best procedure is to move in close and make a reading of an important middle tone. Here, reading just the face . . .

. . . exposes the girl correctly. However, this is at expense of detail in the background, which is not too important here.

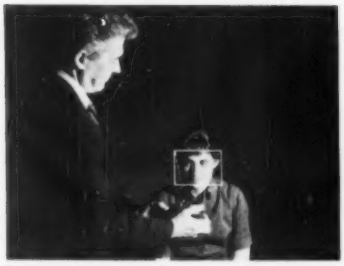
## 2

Large dark areas also bias the meter

Exposure meter simply indicates an average exposure for the light falling on it. Reading the entire picture area here . . .

. . . produces overexposure. (Many scenes don't contain these problem areas, and a general reading yields proper exposure.)

Correct way



Recommendation again is to move in close to the subject and take a meter reading. Careful reading of the face . . .

. . . exposes girl properly. If a close-in reading is not convenient, read object of similar brightness as a substitute.

## Questions and answers on camera meters

**WE HAVE selected ten most-often-asked questions concerning meters on cameras—questions that cover both their mechanical make-up and their use: 1 How do on-the-camera meters differ from ordinary exposure meters? 2 Built-in meters versus slip-ons—what are the advantages of each? 3 How accurate are these tiny meters? 4 How sensitive are they? What about booster cells? 5 Exactly how should they be used? 6 How does the exposure value (LVS) system fit in? 7 All of the new exposure-computing cameras have built-in meters. How do they work? 8 Are on-the-camera meters rugged? 9 What happens when they break down? 10 The scales on ordinary meters can be invaluable in working out exposure problems. Can the smaller, simpler scales on built-ins be used for this?**

Before we discuss these questions and their answers, let's see why it is desirable to combine the meter and camera in the first place.

The exposure meter no longer need be a separate piece of equipment to be carried along in your jacket pocket with its black cord trailing. Its residence has been transferred to your camera, where it is right at hand when you start to shoot. Its scales are on the camera itself, allowing easy reference back and forth between meter reading and camera setting.

The naturally delicate meter movement is protected from hard knocks by the bulk of the camera, and by the care you (should) take in carrying and using your most expensive and most important photographic investment.

The photoelectric exposure meter's vital components—*a selenium photo cell, an ultra-sensitive ammeter that measures the tiny flow of current generated by light striking the cell, and the calculator necessary to translate the movement of the meter needle into the usual photographic terms of f-stop and shutter speed, or exposure value numbers*—have been miniaturized to the point that they do not add materially to the size or weight of the camera.

This tiny meter may be designed as an attachment for slipping into the camera accessory shoe, or it may be built into the camera body. In spite of their advantages to the photographer, these meters do make considerable trouble for the camera designer, since he must redistribute the working parts of his camera to fit around the meter. This is often accomplished in quite ingenious ways, but in some cases other portions of the camera have suffered from the addition of a built-in meter. Most frequent example of this is a material shortening of the distance between the two rangefinder windows to make room for the photo cell. This results in a loss of rangefinder accuracy that is needed when shooting wide open with high-speed lenses (faster than, say, *f*/2.8).

Now, let's get to the questions.

**1 How do on-the-camera meters differ from ordinary exposure meters?**

Though the on-the-camera meter is nothing more than a scaled-down version of a conventional meter, this size reduction affects its sensitivity. Any present-day meter's performance under very low light levels depends mainly on the surface area of its photo cell. On-the-camera meters have generally smaller cells than the larger hand meters, and thus lack—in varying degrees, depending on the make—the ability to register accurately under dim, available-light type situations.

This smaller size also means that the tiny scales on these meters, though as a rule quite legible, must be read much more carefully than the larger meter for the same degree of exposure accuracy.

Though the meter itself is small, when you begin to make careful close-in readings you'll find your meter-camera combination is considerably larger than the most sizable conventional meter. The entire camera must be held up for the reading (unless the meter is the slip-on type, and can be removed from the camera). You will have to take more care to avoid casting a shadow from the camera into the area you are reading, and since with the majority of built-ins the cameraman must bend over the camera to read the meter dial, you'll have to be more careful to avoid your own shadow also.

Not all of these differences are negative, however. One very important advantage is that the camera-meter combination allows the linking of the exposure meter to the camera's exposure controls. This is the basis of the most important, and by far the most active camera trend today. Witness the overwhelming majority of new cameras introduced at this year's MPDFA convention in Chicago with automatic exposure setting and exposure computing systems (reported in June POPULAR PHOTOGRAPHY).

With this linkage the meter can actually fully control exposure, as in the Agfa Automatic 66 (see July POPULAR PHOTOGRAPHY), a 120 roll-film camera which automatically changes shutter speeds to give the correct exposure, or the now popular Bell & Howell, DeJur, Keystone, Revere, and Wollensak 8-mm movie cameras that automatically set their own *f*-stops.

A whole new family of still cameras has appeared during 1958 exploiting still another idea in meter-to-camera linkage. These cameras, all 35's, ***automatically compute exposure***. By means of an internal mechanical linkage system, the meter's exposure reading is translated into an EV-coupled camera exposure system when the photographer matches up two needles in the meter window. We will take a closer look at these cameras later.

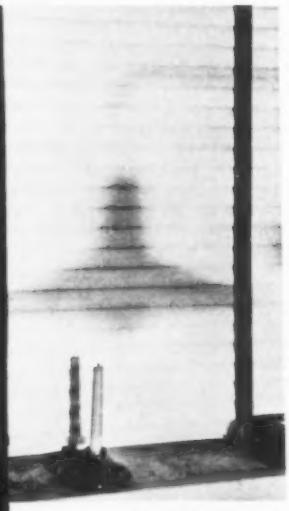
**2 Built-in meters versus slip-ons—What are the advantages of each?**

On-the-camera meters fall into two general categories, *built-in* and *slip-on*, with *coupled* (to the camera) and *noncoupled* versions of each. Continued on page 102

**See on-the-camera meter equipment listing on page 106**

2:30 a.m.

8:30 a.m.



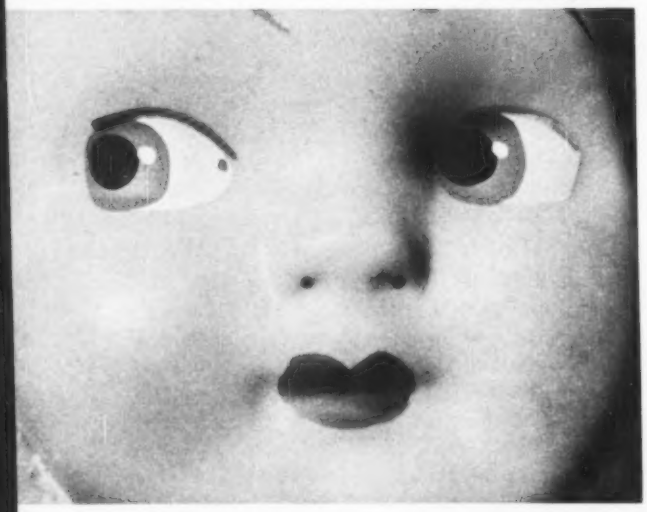
11:30 p.m.

# 24-HOUR PHOTO BINGE

By TED RUSSELL

*A 35-mm photographer locks himself up with his camera to see what pictures he can create in an unfamiliar situation*

9:30 p.m.



5:00 p.m.

3:25 p.m.

9:15 a.m.

9:30 a.m.

I WENT out on a binge, a 24-hour photo binge. My cameras and I were locked in an unfamiliar apartment for one night and one day. From the minute I went into the room, until the minute I came out I shot pictures continuously except for one hour of sleep.

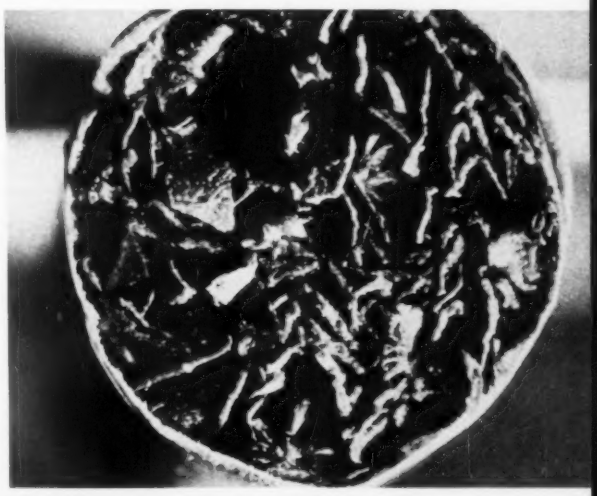
How did I get into a situation like this? I blame it on a love for the experiment. Here's the story:

The whole thing started out quite by accident. A photographer friend of mine accidentally locked himself in his darkroom. From this accident, an idea began developing in my mind. Suppose a photographer like myself were deliberately locked into a room for 24 hours with only his camera. What kind of pictures would he be able to get? Most any competent photographer could produce good pictures in an exciting situation. What could a photographer do with an ordinary unfamiliar apartment?

Everything about the idea fascinated me. I decided I would lock myself up, and shoot.

There were several ways this project could be approached. The most obvious thing to do would be for me to photograph my own home. But I decided against this just for that reason. It was too obvious, and besides, if I photographed my own apartment, it wouldn't be a fair test. I Continued on page 108

10:05 a.m.



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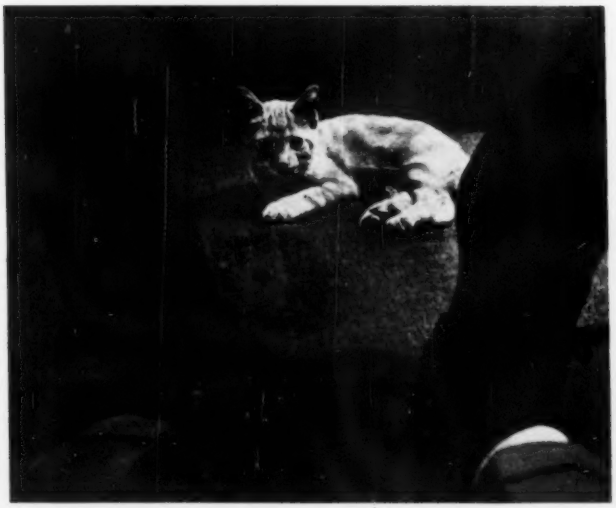

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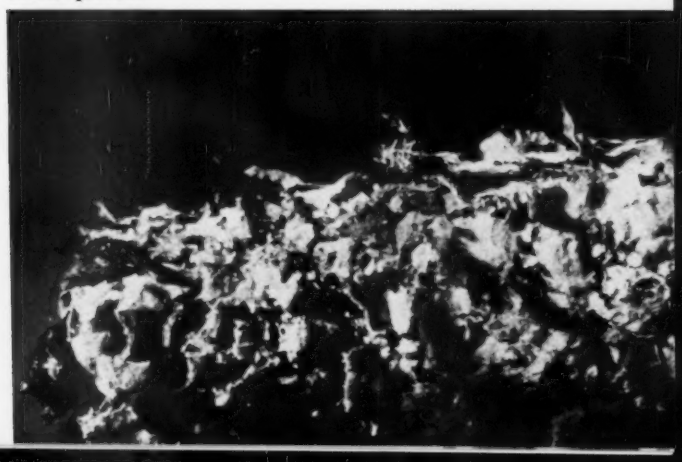


# BEWARE OF 35-MM CONTACT SHEETS!

By JOHN DURNIAK

OVER the last five years a sign with one word on it—THINK—has found its way on to walls of offices, homes, and even some darkrooms. It's a good word to have around, it's an important word.

But if I were asked to coin a slogan specifically for darkrooms, it would be: BEWARE OF 35-MM CONTACT SHEETS! Today, I believe that contact sheets cause more good pictures to be pushed into the files without ever getting near the enlarger than all the common picture-taking and darkroom errors put together.

The contact sheet is a deceiver, a booby trap, a poor way to judge photographs. The age of 35-mm has been responsible for the wide acceptance of contact sheets as well as other picture-killing shortcuts. In 35-mm work specifically, the contact sheet is very dangerous. With larger negatives, the dangers are decreased.

What's wrong with 35-mm contact sheets? Photographers and (in professional journalism) editors! Accurate, imaginative contact sheet reading is a skill as hard to develop as the ability to run a mile under 4 minutes.

1. Contact sheets are small, hard to see with the naked eye, hard to interpret even with a magnifying glass.

2. Little control can be exercised within each frame in printing them. Only raw images appear, often making good pictures look bad.

3. With so many pictures printed on a sheet, one picture tends to distract from another.

4. Errors and strong points of pictures are so hard to detect that picking the "right picture" is boiled down to guessing.

Probably the most colorful story to be passed around in recent years about contact sheet reading bloopers is this one:

After covering a story in the Amazon, a photographer turned in his film to a lab and waited for his contact sheets. When they were finished he went over them. There, on one of

the sheets, was an excellent picture of men moving down a river. But a fraction of an inch over a native's head was a pin hole.

The photographer was incensed. Here was one of his great pictures, ruined by a careless lab technician. Off went the photographer, as the story goes, to the lab to let those responsible know what they had done to him.

Of course, the lab manager was flabbergasted. He felt his men did not make such mistakes, but there it was—a pin hole. As a last resort, the lab manager put the negative in an enlarger, hoping to observe the pin hole more closely. As the enlarger was raised to the top, the so called pin hole began to grow blades and by the time the enlarger head got to the top of the stand the pin hole became a helicopter.

Later in the year, this same negative was blown up wall-size and displayed at the photographic show in New York's Coliseum.

There are other such stories—like the one about a staff photographer of a national magazine. He decided to go over his negatives after one of his assignments had appeared in print because he believed some of his best pictures were missed. He was right. There on one contact sheet, unmarked by the contact sheet editor's grease pencil was a picture that later won a national picture award.

These stories are the most dramatic evidence one could muster against contact sheets. But how many such stories would be created if the hundreds of thousands of amateur and professional photographers sat down and went over their negatives shot in the past, giving each one a second chance?

In the last two years, some photographers, and some professional processing services aware of the danger built into contact sheets, developed a new system called *jumbo* contact sheets. Using larger paper and placing the negatives in the enlarger instead of under it, negatives were enlarged to about 2x3-inch size.

This system has undoubtedly saved many pictures from the "forget 'em pile." However it still has some of the same flaws of the standard contact sheets. Not only do some flaws hang on, but the cost of making these jumbo sheets goes up.

Another school has also been developing at the same time. It's the *blow-all-the-shots-up-to-4x5-size* school. Under this system each picture is printed, each can be studied more carefully than by using standard or jumbo contacts. In fact on the market there exist several mechanisms that make 4x5 prints quickly and easily from 35-mm negatives. With 4x5 blow-ups more control can be exercised in making the prints, and various interpretations can be made on the spot for more competent judging later on. This system is used by some of the top professionals.

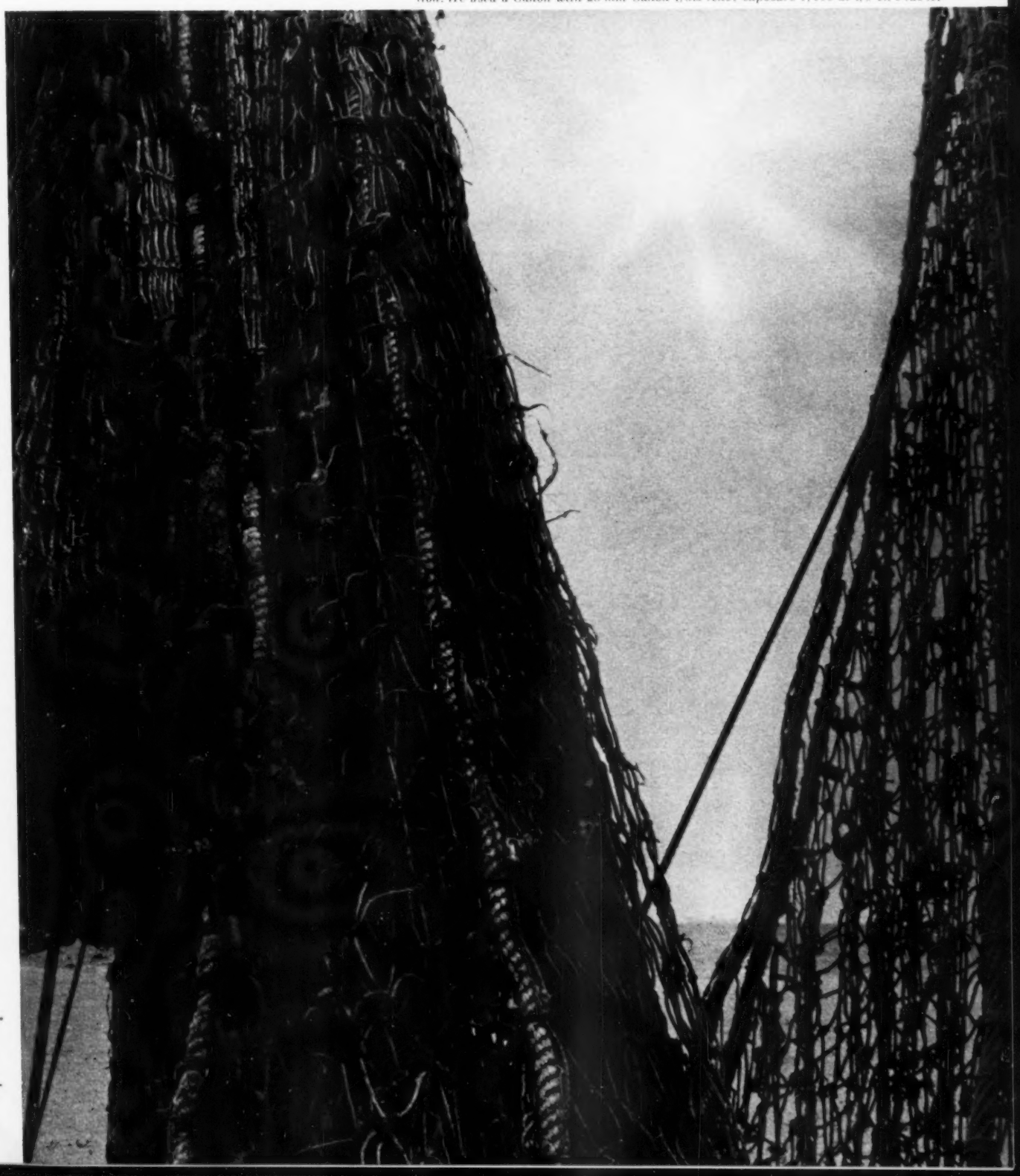
Both the above systems are better than contact sheets.

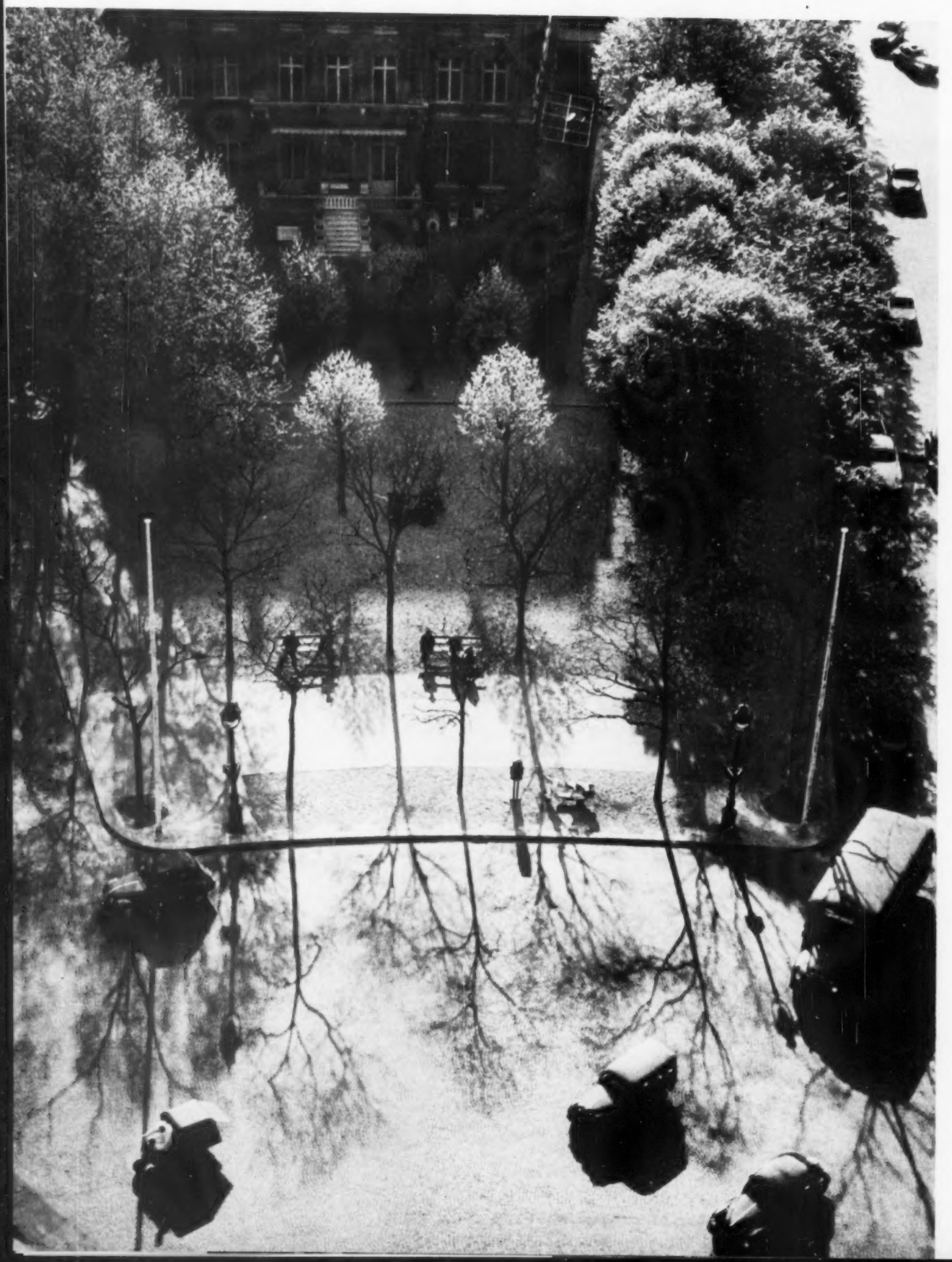
Right about here I can almost see a thought developing in your mind: You *know* what pictures are really bad. You *know* from any contact sheet the highly overexposed shot, the underexposed shot, the negatives with movement in them. These flaws are obvious to even the nincompoop. All right then, what about this story:

After a session photographing a ballet, a Westchester, New York, photographer rushed to his darkroom and processed his film. Giving his film a once over before hanging the roll up to dry, the negatives looked Continued on page 110

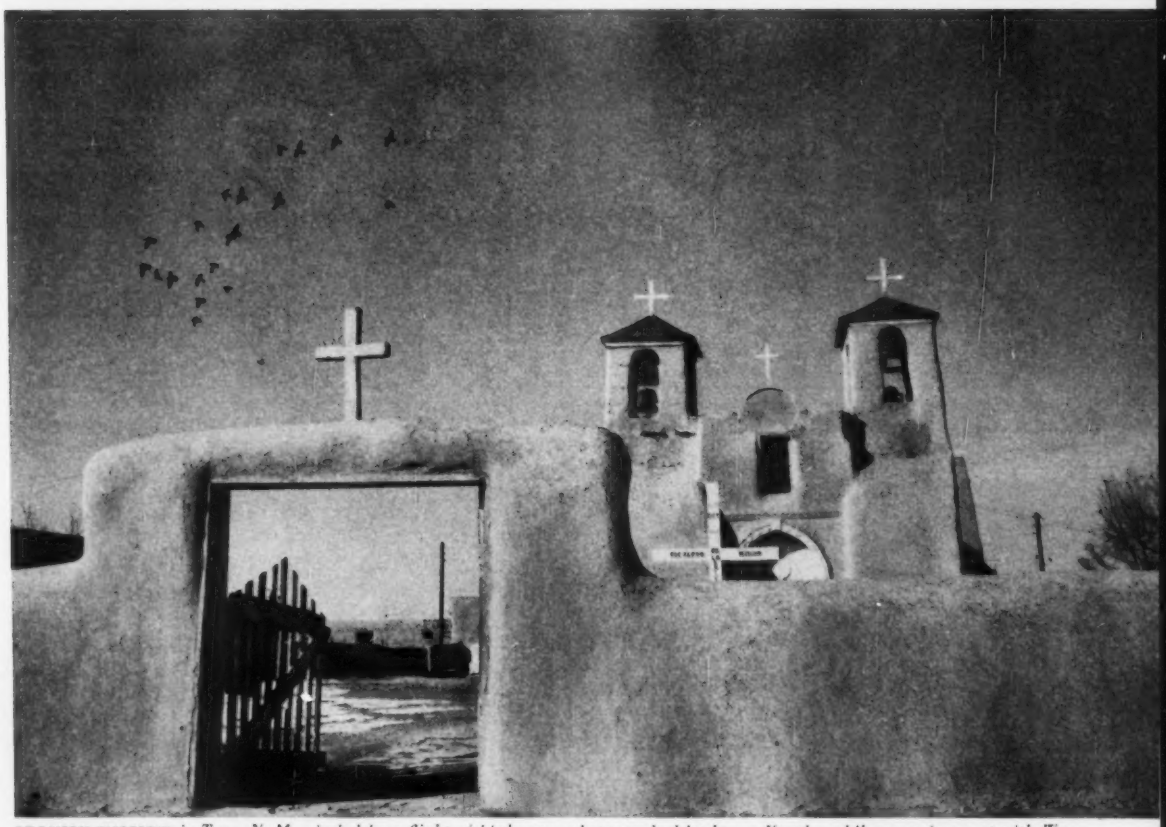
# 35-mm PICTURES

**ON A CAPE COD BEACH,** *Harold Feinstein framed this strong and simple composition. He used a Canon with 28-mm Canon f/3.5 lens; exposure 1/100 at f/8 on Plus-X.*





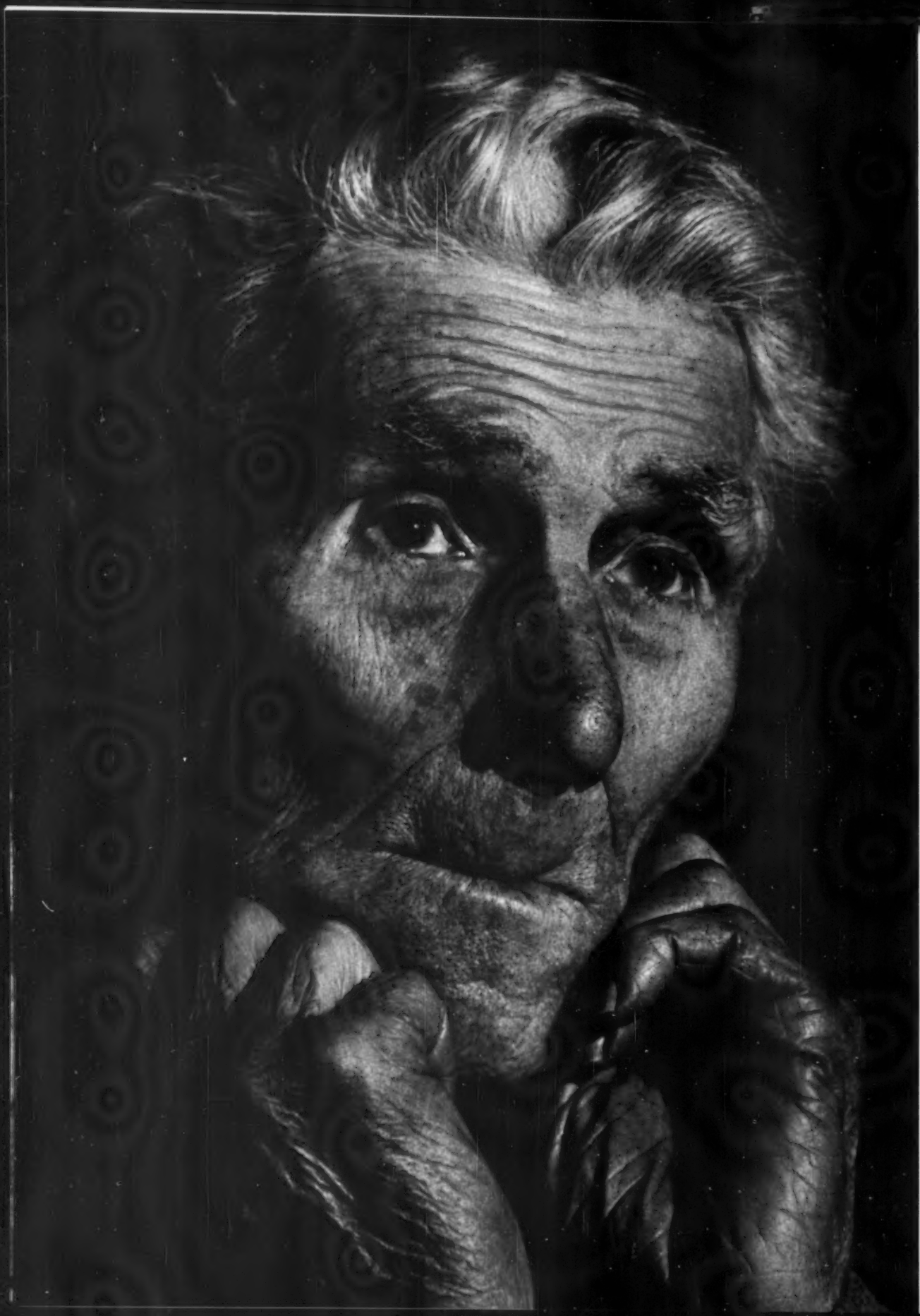
**HARMONIOUS FORMS** *of girl and guitar were tastefully arranged for this study by Al Francekevich of Brooklyn, a Signal Corps photo officer. He set up two bounce floods, and shot with a Rolleicord at 1/25 second, with Xenar's maximum aperture, f/3.5.*

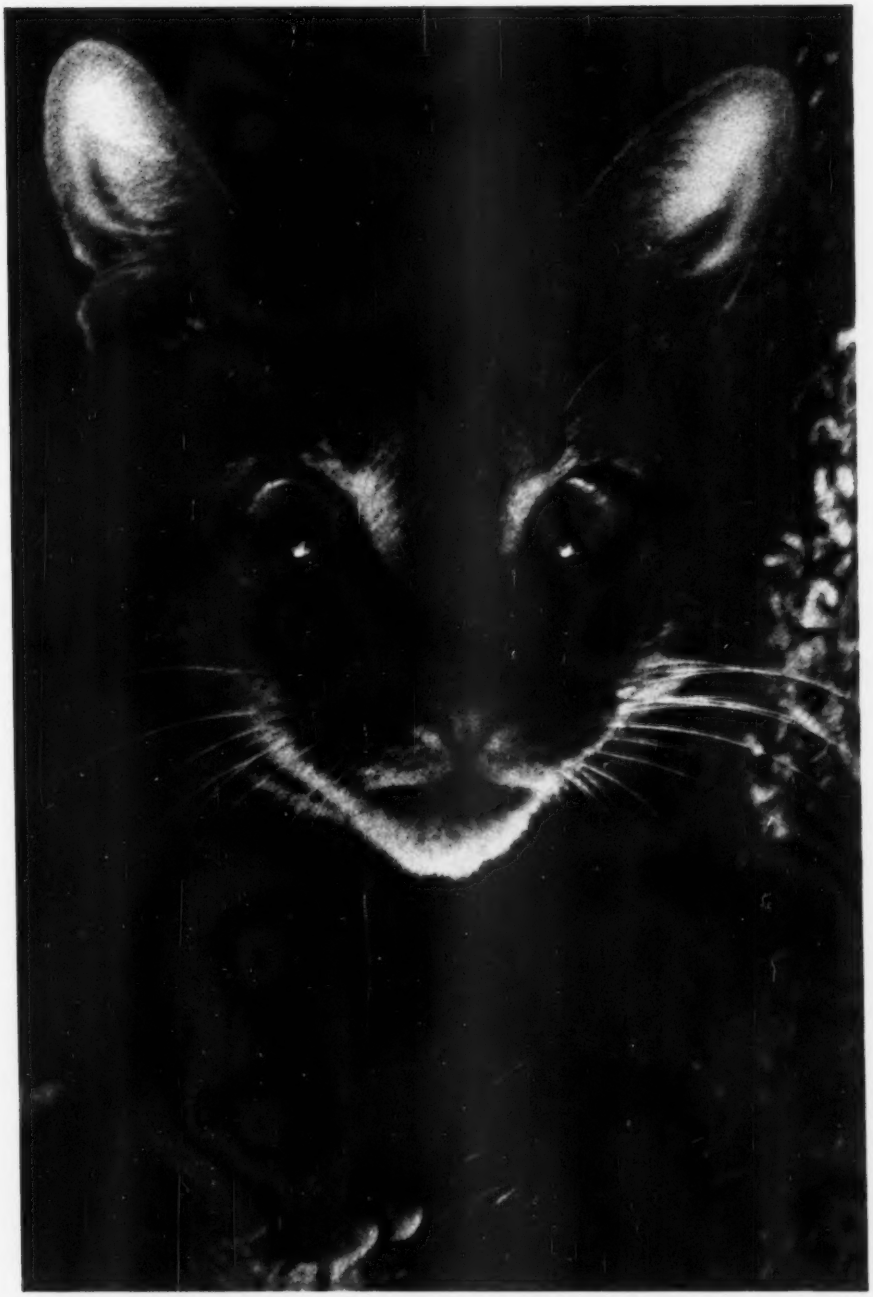


**SPANISH MISSION** *in Taos, N. M., circled by a flight of birds, was photographed by James Karales while on assignment with W. Eugene Smith. His camera was a Leica with 28-mm Canon f/2.8 wide-angle lens; exposure was 1/1000 second at f/11 on Tri-X.*

**A SQUARE IN PARIS** *was photographed from a high angle for an unusual effect by Miss Elf Kleist of Frankfurt, Germany. Her camera was a Leica IIf with 50-mm Elmar f/3.5 lens, and she was using Adox KB 14 (fine-grain) film, with a yellow-green filter. Exposure was 1/100 second at f/8.*

**DON ORNITZ**, *whose consummate skill in evoking glamor with his camera won him a 12-page portfolio in the 1958* PHOTOGRAPHY ANNUAL, *is especially at home working with a girl whose obvious beauty is matched by genuine intelligence and sensibility. Such a girl is Pat Knox, who lives on a ranch in Zuma Canyon, Calif., where Don made these pictures. He says, "She has a real appreciation of the outdoors. I tried to catch her intrinsic fineness, and her capacity for physical abandon." Don used a Leica M-3 for all the shots, switching from its normal 50-mm lens to a 105-mm Nikkor f/2.5 for the last three pictures at right, and to a 35-mm wide-angle Schneider f/2.8 for the panoramic view at lower right. He stuck generally to a fast shutter speed, 1/500 second, to avoid any motion blur at a critical moment. Apertures were rather wide, varying from f/4 to f/8.*

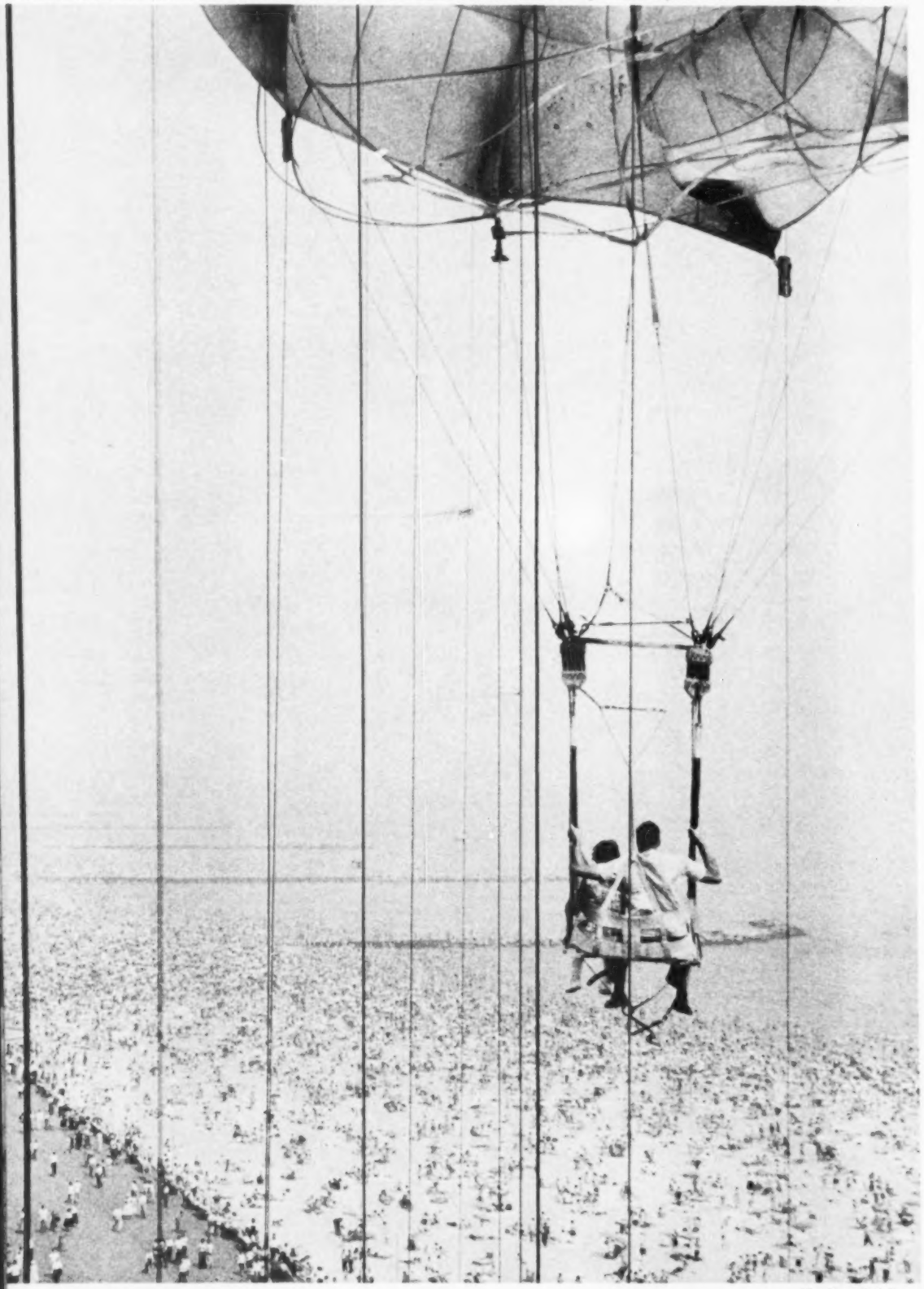




**MENACING CAT** *was lighted strongly from a French window. E. B. Henderson's camera was a Leica M-3 with 90-mm Elmar long-focus f/3.5 lens; the available-light exposure 1/50 second, f/5.6, Tri-X.*

**RELUCTANT SUBJECT,** *who said he was "too old to be put on paper," nevertheless posed for Antwerp amateur Eugeen Warmenbol, who used 500-watt lamp to supplement reflected overcast daylight and provide over-all highlights. He used Leica IIIf with 135-mm Hektor f/4.5 lens in Visoflex focusing mount. Exposure was 1/60 second at f/8 on Adox KB 14; light-blue filter for texture.*

**PARACHUTE JUMPERS** *at Coney Island were photographed through guide cables by Allyn Baum, who sat under another 'chute on the same tower, 150 feet in air. He made the shot with a Leica and 35-mm wide-angle lens; exposure 1/250 second, f/11, on Tri-X.*



The New York Times

**GOLDEN-BROWN WATERS** *at the head of the Ohio River in Pittsburgh glisten in boat's wake. Edward A. Fronczek of Long Island City, N. Y., made the picture with Rolleiflex with 75-mm Xenar f/3.5 lens, on Ektachrome film, with exposure of 1/50 second at f/4.*

**Backlighting** on a clear spring morning was used by Ornitz for this outdoor portrait of his daughter, Laurel. Exposure was for 1/10 second at f/6.3.

**Kim Novak** at her make-up table is typical available-light situation with mixed tungsten and fluorescent light. Exposure was for 1/40 second at f/2.8.

# REPORT ON 35-MM KODACOLOR

by BOB SCHWALBERG

Photos by DON ORNITZ

THE recent release by the Eastman Kodak Company of their well-known negative-color roll film, Kodacolor, in 35-mm has opened up a whole new avenue of achievement to the miniature camera user. In effect, the world's largest photographic manufacturer has, at last, formally invited the majority of photographers (above the box-camera level) to participate in the exciting new world of negative color, a world in which a single camera exposure may be used to produce a color print, a positive color transparency for projection, a high-quality black-and-white enlargement, or all three.

Heretofore Kodacolor was supplied only in 120/620 rolls, and with the exception of a number of hard-to-obtain European materials (for which proper processing was frequently lacking), the only 35-mm color-negative films available were professional motion picture materials (which were spooled into 35-mm cassettes by a number of independent color labs) and a small number of Kodak special-order items obtainable only from professional dealers, and then only in 100-foot lengths retailing for around $40, processing not included.

Under these Continued on page 106

**35-mm Kodacolor,** like its roll-film version, produces warm-toned color negatives (see strip below) from which you can make Type C color prints and enlargements (right) or black-and-white prints on Panalure paper. A dual-purpose film, it can be used without filters in daylight and tungsten illumination. This shot of Abbey Dalton was taken outdoors with 135-mm lens and an exposure of 1/25 second at f/4.5.

# AMATEUR'S

1 Fred Preisler, Jr.

2 Dr. Ludovico Diem

3 Morton Blaustein

# WORKSHOP

## LET'S TALK ABOUT YOUR PICTURES

*Each month the editors of* POPULAR PHOTOGRAPHY *will discuss pictures submitted by our readers. We will pay $15 for each black-and-white and $25 for each color picture published, but the former cannot be returned. Complete technical data must accompany all prints.*

4 Edwin Hamza

**1 Fred Preisler, Jr., Kansas City, Mo.** The editors were almost unanimous in feeling that strong toplighting, usually not considered good for pictures, made this fierce fowl portrait by casting an intense shadow which repeats the bird's form. This brought a bold, clean design and strong colors. "A good illustration for a bird book," said the dissenter who disliked the flashy effect. Exakta VX with 50-mm Tessar *f*/2.8 lens, exposed 1/50 second at *f*/8 with 85C filter on Kodachrome Type F film under noon sunlight.

**2 Dr. Ludovico Diem, Trieste, Italy.** This dramatic interplay of light and shadow on one of Venice's many colorful canals won a solid vote. One editor suggested it was the type of off-beat tourist picture that travelers should be encouraged to take. The color film used exaggerates the bluishness of the shadows, enhancing the picture's charm. The photographer used a Kodak Retina I, 50-mm Xenar *f*/3.5 lens, exposing 1/10 second at *f*/4.5 on Kodachrome Daylight Type film.

**3 Morton Blaustein, Philadelphia, Pa.** By combining a pretty girl and the subdued backlighting of a hazy day, the photographer achieved a pleasant glamor portrait that pleases in a quiet way. One editor felt the pose was strained, making the girl look uncomfortable, but he found the strong color interesting. The portrait was made with a Konica III, 48-mm Hexanon *f*/2 lens. The photographer exposed 1/25 second at *f*/3.5 on Kodachrome Daylight Type film on an overcast summer day.

**4 Edwin Hamza, New York, N. Y.** An imaginative close-up that approaches being a "stopper" is aided no little by the high angle and shallow depth-of-field approach taken by the photographer. The extreme foreshortening created by the angle is both amusing and arresting, while the selective focus subdues everything but the cute face (and also throws an otherwise distracting floor background out of focus). Leica M-3 with 50-mm Summicron *f*/2 lens, exposed 1/25 sec at *f*/2 on Tri-X.

## *WHAT YOU SHOULD KNOW ABOUT

# LENSES

*by Robert L. McIntyre*

THE lens is the camera's eye. It gathers light rays from a scene and focuses them on the film. How well it does this job determines the quality of the picture. Lenses differ in three main characteristics: focal length, maximum aperture, and general quality. Knowing more about lenses will help you choose and use them more effectively.

*Focal length* is the distance from lens to film when the camera is focused on a distant object. It determines how big the image of an object will be on the film. Image size is directly proportional to focal length. A 100-mm lens, for example, will produce just twice as big an image as a 50-mm lens when both are at the same distance from the subject. Focal length also determines angle of view—the span that the picture will cover. Angle of view varies inversely with focal length. Used on a 35-mm miniature, a 100-mm lens will take in a field of about 25 degrees while a 50-mm lens will take in about 50 degrees.

**The normal lens** for a given camera has a focal length slightly greater than the diagonal of the film it is designed to cover. Some cameras are built to take interchangeable lenses. A wide-angle is of less than normal focal length and is useful when you want to take in a wide field of view. A telephoto is of greater focal length, making distant objects appear larger on the film while taking in a narrower field. Choice of lens influences the perspective of a picture.

Every picture that contains identical objects makes them appear to diminish in size as they recede in the distance. This is the way our eyes see things, too. The top and bottom of the wall of a building seem to converge. Windows along the wall appear to get smaller as they become farther away. The difference in apparent size between identical near objects is greater than between far ones. The closest pair of windows in the wall, for example, seem to differ much more in size than the farthest pair. This provides an important clue to depth in pictures. This is perspective.

**Perspective is controlled** by viewpoint. If we stand near an object, its perspective is strong. If we observe it from a great distance, its perspective is shallow. Focal length influences perspective in that it dictates the distance from which we must shoot to fill the picture area with the image of a given subject. Three pictures, taken with wide-angle, normal, and telephoto lenses from the same camera position display precisely the same perspective. Working with a wide-angle lens, we are likely to shoot from shorter distances and get more violent perspective. Using a telephoto, we stand farther back and the perspective is weaker. Normal camera lenses are used at customary viewing distances and produce the degree of perspective we ordinarily expect. When a picture appears distorted, it shows a subject from an extremely near or far viewpoint to which we are not accustomed.

*Maximum aperture* indicates the capacity of a lens to gather light and transmit it to the film when its diaphragm is wide open. Most pictures are taken with the lens partly closed. Apertures usually are expressed in *f*-numbers, obtained by dividing the focal length of the lens by the diameter of its opening.

Both focal length and aperture influence depth of field. When a lens is focused at a given distance, objects in a single plane at that distance will appear critically sharp. In addition, things that are only slightly nearer the camera or farther from it will be sharp enough for practical purposes. The range from nearest to farthest object that appears satisfactorily sharp is called depth of field. It is always the same when a lens of a given focal length is focused at a given distance and used at a given aperture. It increases as lenses of shorter focal length are selected. It increases when the subject matter is at greater distances. It increases as smaller apertures are used. Depth of field can be observed on the groundglass of press, view, and single-lens reflex cameras. Tables indicating depth of field under different conditions can be obtained from lens manufacturers. Depth-of-field scales are engraved on many lenses. Dial calculators for determining depth of field with common lenses can be obtained at most camera stores.

**Every lens has one** particular aperture setting at which objects in the plane of principal focus appear sharpest. This is known as the *critical aperture* for that lens. Usually it is somewhere near the middle of the scale, between *f*/5.6 and *f*/8, although some high-speed lenses are designed for peak performance when used almost wide open. Other considerations usually are more important in selecting the aperture to use, but it is of value to know that the sharpest image of objects in the plane on which you focus is not obtained with the lens set at its smallest aperture.

*Lens quality* usually is in keeping with the camera for which a lens is made and the level of performance required of it. Simple, snapshot cameras come with lenses that are adequate for producing contact prints and slight enlargements of pictures taken outdoors on bright days and indoors with flash. More versatile outfits, designed for the professional or the amateur who wants to make huge prints or show slides on a big screen, and to take pictures under a wide range of conditions, have lenses made to more exacting specifications.

The best way to test a lens is in actual use. You can determine its best performance by taking pictures under conditions that rule out all factors affecting sharpness except the lens itself. Mount the camera firmly on a tripod to eliminate blur due to camera movement—the most common cause of amateur picture failure. Show static subject matter to avoid subject movement. Focus accurately with a tape line so there will be no human error in judging distance. Make a series of exposures at different apertures. If you're an average amateur, you will be surprised at the results. You'll find your camera is capable of taking sharper pictures than you had thought possible, regardless of what it cost. Today's lenses are good. They present a constant challenge to the photographer who wants to keep getting the best results they are capable of producing.—

# CARL PERUTZ

THE summer I became sixteen, 1937, I was vacationing at a seaside resort in Massachusetts with my family. The beach and statues were pictured on postcards, but I borrowed my father's folding Kodak to take the same subjects. But my pictures were different because I admired the *Life-Fortune* slant rather than the Maxfield Parrish cliché.

It took 10 days to get pictures back from the drugstore, so when I met Arthur Zazapoulus, the local photographer, I asked, "Is it tough to develop film?"

"Got a roll?" he replied.

I quickly pulled out a roll of Verichrome, and he led me into his darkroom. He doused the light, switched on a red safelight, and in ten minutes my film was washing in water.

**"Is that all?"** I demanded. From then on, I thought photography was really exciting. Finally I grew tired of seesawing my film during development, so I bought a Voigtlander Vag, 2¼x3¼, with single bellows.

Since I was a Boy Scout eager to earn a merit badge, I took pictures, developed, and printed them as my project. By the end of the summer, I was a hopeless camera addict.

*Cue* magazine awarded me the first money I earned from photography—a $10 prize for a picture of the statue of Atlas from behind the figure looking toward St. Patrick's cathedral

# —I WAS AN AMATEUR as told to Mildred Stagg

and taken with a red filter. Then I won a $5 prize from the Medo photo store for a time exposure of a house at night.

Still I continued to aim at a career in archeology. I showed my pictures to Margaret Bourke-White, Grancel Fitz, and a few other "name" photographers. They were so encouraging to a teen-age boy that I started dreaming of a glamorous, exciting, luxurious life as a professional photographer. I began to think of a future in industrial photography, because even at the outset I found machines as fascinating as men.

**I studied chemistry,** physics, and other sciences at school and even enrolled in a school of photography for a sounder foundation in basic techniques. And all this scientific study prepared me for my first pro job—at $15 a week. To earn this, I loaded film, developed and printed it, cleaned the studio and darkrooms after the photographer and models left, and pressed the clothes the models were to wear. This lasted until one morning when I shut up shop at 4:40 a.m. and didn't return until 9 a.m., 30 minutes late. After being bawled out, I left and went to work for two glamor photographers, William Ritter and Henry Waxman. The hours weren't any better, but the two photographers were, both as artists and men.

After Pearl Harbor, I had applied for a raise, but instead I settled for $21 a month in the Signal Corps. Before the war ended, I had become a captain in the Air Force and served with the O.S.S. After my discharge, I returned to fashion photography as a free-lance but quickly grew homesick for photojournalism and Paris. I stayed in Europe during all the difficult years from 1946-1951. Electricity was rationed, and the cold was so intense we froze during the fall, winter, and spring. Yet it was exciting, glamorous, and happy, although my dreams of a luxurious life remained a fantasy.

*Life*, *Collier's*, the *Post*, and other American magazines plus British, French, and Italian publications bought enough to make me feel comparatively well off in a hungry society. Then I met a girl—a visiting fireman from the U.S.A.—and I've been working for her ever since, but in New York instead of Europe.

**My experience in fashion,** photojournalism, and industrial photography helped me when I returned to this country to make a living, get married, and raise a family. I chose advertising as the field in which I could use everything I had learned, for it meant a career so full of variety, challenges, and rewards that I knew I could never become stale or grow bored with it.

In those years in Europe I had photographed every kind of person from statesmen to peasants. During the austerity days in Paris my experience also included working with old and faulty equipment. Often it broke down, and I had to improvise on the spot. I used available light then for my assignments *without* fast film, because either the current was off or the bulbs burned out and couldn't be replaced. Available light wasn't a special lighting technique—it was that or nothing. Yet when I compare the picture I made through necessity with the available light photographs now possible through ultrafast films, I realize that overcoming physically inadequate tools leads to inner security for the photographer—especially for an advertising photographer who can never admit an assignment is impossible.

Since becoming an advertising photographer, I've been working on such contrasting accounts as Dutch Masters cigars and a series of mothers and babies for Mennen, Travelers Insurance, and the Coffee Bureau. But I think my greatest kick was using my son as a model for an Institute of Life Insurance ad.—▶

# *MONEY-MAKING IDEAS

*By George B. Wright*

YOUR letters indicate that the desire to make photography pay for itself, and perhaps earn a little extra pocket money, is the same just about anywhere in the world. Ideas and comments on this column have come in from every part of the United States and even from as far away as Rhodesia and Pakistan. The letters from distant lands, however, are very similar to the ones written here at home.

Some of the same ideas have come in from locations many miles apart. One of these is the notion of photographing store windows and selling prints to the owner. Frankly, I'm dubious about this, even though dozens of readers have written about it. It may be good for an occasional sale, but in my experience most store proprietors couldn't care less

**If a particular display** seems to be the key for really moving merchandise in some store in your town, then perhaps the trade papers for that specialty might be interested in publishing the idea for the guidance of other merchants, but few owners or managers see any value in a permanent record of their windows. I'll be glad to admit I'm wrong about this when one of our readers sends in some specific details.

There are other ways, of course, to approach store owners with a photographic service. D. E. K. of Madison, Wis., for example, sends in a 35-mm color transparency of a wedding cake as a sample of work he does for local bakeries. He says, "Many prospective brides and grooms have difficulty in deciding how they want their cake decorated. The bakeries have found that slides aid them in deciding on the particular decoration."

This idea of photographic "samples" for all kinds of merchandise is an excellent one. Use your imagination as you walk down the street and read the store signs.

**Another idea which seems** to work in many communities is the part-time business of working with real estate dealers and providing pictures of the property they have listed. S. A. G. of Cranston, R. I., sent in a realtor's form with spaces for listing the description of a home and with space at the top filled with one of his photos. His letter notes that "some dealers are becoming interested in color slides and color prints when the value of the property warrants. In many cases, a real estate broker also carries insurance accounts and will buy pictures for his records or home office files. Banks are also good prospects for pictures of their mortgage accounts." This reader also gets additional mileage from his negatives by selling post-card prints to new owners.

A completely different idea and one which no other reader has suggested is sent in by W. McW., an American resident of Guadalajara, Mexico. From his letter, this quite obviously works for him and probably would be valuable for anyone who is a resident of any popular and picturesque tourist spot anywhere in the U. S. or any other country. Mr. McW. has made a 16-mm movie showing the most interesting phases of Acapulco. It was originally made for his own family who were included in about three minutes of the 15-minute running time. Now, he shoots an equivalent footage of a touring family on the spot and splices this into a print of the original film in place of the shots of his own family. This "personalized" coverage of a trip to Acapulco sells at the rate of about one per week during his visits there.

**A good suggestion comes** from R. G. of Phoenix, Ariz., who covers the nursery in a local hospital, photographing the new-born babies with an f/1.4 lens on his 35-mm camera and using available light. It would be pretty hard for any parent to refuse a picture of a baby one day old. It apparently does appeal everywhere for a similar idea comes from Mrs. J. B. of Rossland, British Columbia, who uses a flash and a Graphic. She adds that she sells small prints by the dozen to be sent out with the birth announcements. Be careful, of course, if you undertake this kind of part-time work to get proper permissions from the hospital authorities and not to make a nuisance of yourself.

Let me strongly recommend to all readers of this column a little booklet, *How to Earn Extra Money with Your Polaroid Land Camera*, which you can get either from your dealer or directly from Polaroid Corp., Cambridge 38, Mass. There are many excellent ideas for occasional and part-time ways to make money, many of them adaptable to any camera.

The Kodak BULLETIN

BIGGEST 35mm NEWS SINCE COLOR SLIDES!

# Kodacolor Film

**Versatile indoor-outdoor Kodacolor Film now brings to every 35mm camera owner beautiful color prints and enlargements . . . plus superb black-and-white enlargements . . . both from the same Kodacolor negatives. And—without using compensating filters—you can take daylight and clear-flash shots on the same roll of film!**

### What's so revolutionary about 35mm Kodacolor?

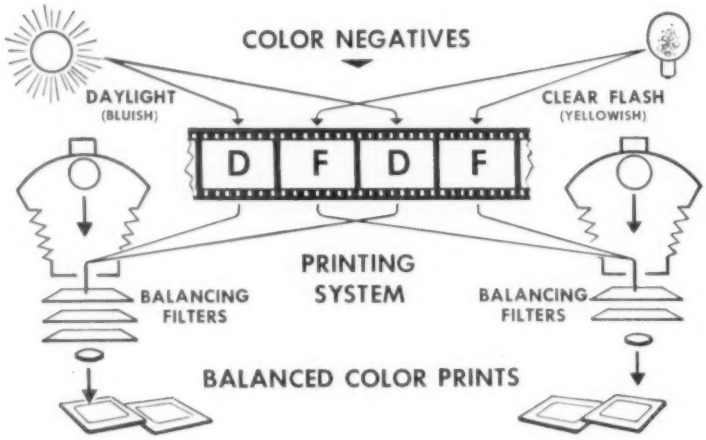
It's like this. Kodacolor 135 makes color negatives. Add it to the transparency films—Kodachrome and Kodak Ektachrome Film—and the 35mm camera owner's full-color arsenal is complete.

By virtue of new 35mm Kodacolor Film, your 35mm miniature camera is now a bigger, bolder, better, more useful, more versatile camera than it ever was before. You can do more with it, get more from it—both in color and, astonishingly, in black-and-white, too. This is like finding gold in your own front yard, without even having to dig for it.

### Direct way to color prints

Of course, you could already get Kodacolor Prints by having a Kodacolor negative made from one of your Kodachrome or Kodak Ektachrome transparencies. But now you can get Kodacolor Prints—and Kodacolor Enlargements—and Type C enlargements—and panchromatic-quality black-and-white enlargements—and some other items we'll mention later—*directly from your original 35mm Kodacolor negatives.* This brings the original subject and the final print one step closer together, in happy communion. What's more, you save money.

## Why Kodacolor is indoor-outdoor film




Daylight and clear flash are quite different in color quality (see above), but new-type Kodacolor Film has enough color latitude to accommodate both on the same roll. Also, because Kodacolor makes color negatives, light-balancing filters can be used in printing—instead of on the camera. Daylight negatives are printed by projection through one set of balancing filters (see above), and flash negatives through a different set of filters. The result in each case is a print with the desired color balance—just as if a light-balancing filter had been used in shooting the original color negative.

### The old order changeth

Kodacolor Film has come a long way in the past few years.

Kodacolor was once regarded—by sophisticated 35mm users—as the Sunday-snapshot color film. For *experts,* Kodachrome and Ektachrome slides were the thing.

Then the big wave of film advances began—new emulsions, higher speeds, finer grain—new Royal Pan, new Verichrome Pan, a new finer-grained Kodak Ektachrome Film. And finally we found a way to make a color-negative film with so much color latitude you could use it freely indoors and out—indoors with clear flash bulbs, outdoors with daylight—no correction filters needed—grain so fine that enlargements could be made to extraordinary size—and so much color quality in the prints that even the toughest professionals began jumping with joy.

This was the *new-type* Kodacolor—daylight index 32. It came out first in popular rollfilm sizes. Professional illustrators picked it up immediately. Other experts began to see the new Kodacolor Prints and "Type C prints." And 35mm people began to ask us—why couldn't *they* have this wonderful stuff, too?

They could. Here it is.

### What does it offer?

Versatility, color quality, superb fineness of grain, excellent working speed; daylight and clear flash shots on the same roll of film, without the necessity of "Type F" or "Daylight" correction filters; color prints, color enlargements, color blow-ups, big color transparencies for rear-illuminated display, black-and-white enlargements; latitude for cropping and special manipulation in your own darkroom—*that's* what.

You can process the film yourself—have a commercial lab process and print it for you—or send it to Kodak for processing and printing.

You can make color enlargements yourself—if you're skilled in darkroom work—on Kodak Ektacolor Paper (formerly Type C)—or have a lab make them for you.

You can also make black-and-white enlargements—some of the most beautiful you've ever seen—*direct* from your 35mm Kodacolor negatives—on Kodak's new *panchromatic* Panalure Paper.

# now here in 135!

You can also—if you're skilled—make big transparencies on Kodak Ektacolor Print Film, for rear illumination.

### Prints from your negatives

Commercial labs offer excellent prints in a choice of album and wallet sizes.

You can also order Kodacolor Prints (made by Kodak) through your Kodak dealer—a new 2X size, 2½x3½ inches, for 23 cents each; or 3X, 3½x5 inches, 32 cents each. And Kodacolor Enlargements, up to 11x14 inches.

This is quite a line-up, from one basic 35mm negative.

Having said so much, there's really only one more thing to say. To wit: If you don't have a roll of this wonderful film in your 35mm camera by this time tomorrow, you're behind the parade. A 20-exposure No. 135 magazine costs only $1.85.

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### New view with a capital "C"

In all the excitement about the new Kodak Retina Reflex Camera—don't overlook the fact that there's a new Kodak Retina IIIC Camera, too.

Two things unmistakably identify this newest model of the famous Retina IIIC line. One is the capital "C" in the IIIC designation (used to be III "little-c"). The other is the distinctive big

range- and viewfinder windows.

There's no need for auxiliary optical finders with the new Retina IIIC . . . the new Kodak Multi-Frame Finder accurately delineates coverage for all three Retina lens-component systems, by projecting luminous lines out into the scenes covered by the 35mm wide-angle, 50mm normal, and 80mm telephoto.

A finder of this sort has at least two important virtues—(1) its obvious convenience and (2) its automatic faculty for telling you *which lens* you need for a given pictorial result.

The finder image is 25% larger—which makes composition easier (especially for wearers of glasses) and your whole pictorial outlook happier. The finder image is also considerably *brighter*, which is equally important because an *f*/2 camera is apt to wind up taking pictures in very dim "available light."

This increased size and brilliance of the viewfinder image also affects the rangefinder favorably. The split images are easier to see, easier to coordinate. Again this is especially important in low available light levels, and for those who wear glasses.

New also on the Retina IIIC is its fast-and-simple built-in exposure meter. In place of the older system of high and low light level readings and scales, this new meter reads all levels on a single scale. Thus, the dial is much simplified, carries just one series of EVS numbers, only one of which is correct for a given light level and film combination. It measures both reflected and incident light, has a range of 5 to 1300 ASA.

The simplicity of the single-scale EVS settings carries over to shutter/aperture operation. Diaphragm and shutter are linked together so you can cut rapidly back and forth from small apertures to higher shutter speeds, or vice versa, without refiguring exposure.

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**A.** Poor soul, if you'd only known about "VACATION USA WITH YOUR COLOR CAMERA" you'd have read a handy rule on photographing sunsets, which goes, "If you can look at the scene *without squinting your eyes*, it can be photographed in color to make a good picture." Page 21. Also, you would discover useful thoughts on photographing monuments, statues, animals, mountains, museum displays, night scenes, beach scenes, etc. etc. etc. What's more you'd find at least 56 suggestions for places-to-photograph-in-New-York-City, New England, The Old South, Washington, D. C., the National Parks, are all there too; the whole well seasoned with typical color pictures, typical exposure data, and lots more. 64 pages, 75¢.

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## Legal Problems

continued from page 6

poses. Thus, the "trade purpose" issue was not before the court. As we have pointed out previously in this column, the publication of a picture in a photographic publication as an illustration of photographic excellence should not be regarded as a use for trade purposes. The picture of a nude, however, falls within an area in which the courts have said that if a photograph offends one's sense of decency there may be an invasion of privacy. This approach is part of the effort of the courts to strike a proper balance between the interests of the public in the free flow of information and the individual's right to be let alone. Note, for example, that even though the publication in a newspaper of a person being arrested or people engaged in a night-club scuffle might offend the sense of decency of the person whose photograph was published, the courts would not hold that there was an invasion of privacy in these circumstances. In the matter of balancing interests it is quite clear that the court is not too concerned with the public's interest in nude figures. Here the sensibilities of the ordinary person are much more important.

It is likewise of interest to the photographer that the complaint in the *Myers* case may also have charged libel. This would make no difference in the amount of damages awarded here, however, for the court will award damages just once and take into consideration all the elements of injury in doing so.—

## Long Lens Experiments

continued from page 54

the Praktica. But one hour of working like this meant more strain on his eyes and mind than a day of shooting in the ordinary way He discovered a semi-solution was to use a pair of binoculars to scan the field of vision.

"Working in traffic was easy," says Horvat, "for I was taking all the pictures from the sidewalk or from the height of some building. Later on, I discovered the fascinating game of getting up somewhere high with a telephoto lens. On the towers of Notre Dame, the infinite spectacle of possible subjects and compositions—without having to shift my position—left me in awe and I forgot all about fatigue."

Carrying around the big lens and tripod was tiring. His patience was also tried often by people who kept walking in front of the lens or peering into it. And one permanent danger in Paris is an ancient law that prohibits pictures taken on tripods without special permission. Fortunately, says the photographer, most of the Paris *flics* have forgotten this law.

The gun-like appearance of the camera also bothered people, he learned. Once in Algiers when the streets were filled with suspicious patrols, his telephoto lens caused considerable alarm. But the results are worth all the extra problems of working with the big lens. According to Horvat:

"People are sensitive to one or both of the two aspects of telephoto photography;

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you can astonish people by the change of perspective achieved and you can consciously use the means of deformation given by the long lenses to express your way of seeing things."

Perspective is practically non-existent with the telephoto, and parallels remain parallel. Horvat also likes the way the compression or flattening of space gives the impression of overcrowding and confusion. Identical objects, arranged in depth, keep their relative proportions, instead of appearing smaller the farther away they are. To our eyes, says Horvat, accustomed to the perspective of normal viewing distances, the farthest away then seem excessively large and obsessing.

His exposure to telephoto lenses was beneficial in many ways, and he is "continually astonished" that the thousands of amateur and professional photographers who have long lenses use them only for photographing wild animals or people who don't want to be photographed. Horvat puts it this way:

"Naturally, the lioness licking her newly born cubs, the Empress of Iran taking a dip, or Manhattan's skyscrapers seen from the opposite side of the river are typical subjects for a telephoto lens. The fact remains that its resources are most varied and that its use provides much more selective possibilities."—

## 35-mm Processing for Duffers

continued from page 51

you've finished developing. Buy a quart of any standard fine-grain developer (such as Kodak Microdol), read the instructions, and mix the stuff in a glass, plastic, enameled, or stainless steel graduate. You may find a Pyrex measuring glass in the kitchen, and the kitchen-manager *may* let you use it. Stir the mixture with a plastic stirring rod until the solution is clear, and cool it to 68 degrees, using a photographic thermometer.

For your hypo, I recommend the rapid-fixing type, such as Edwal Quick-Fix, NH5, or the Clayton or FR equivalents. These come in liquid concentrate form, are easy to dilute, and do the fixing job in about three minutes—which is one-third of the time the slower types require. Prepare a quart of hypo working solution, and get a couple of brown glass or plastic bottles to keep your developer and hypo in. Have ready also about a pint of water —at 68 degrees, a small plastic funnel, an easily readable clock, watch, or photographic timer, and you're ready to go.

You have now lined up in front of you (1) your bottle of developer, (2) your container of water, (3) a bottle of hypo diluted to working strength, and (4) your developing tank containing a reel of 35-mm film. Check to be sure that your three liquids are *all* at 68 degrees. (After dipping the thermometer into any solution, always rinse it in water before putting it into the next.) The three temperatures should be uniform within one or two degrees, but the developer ought to be at 68 degrees, because a variation of a couple of degrees here will give slight over-development or under-development. (Colder means under- and hotter means over-development.)

Set the timer to ring its bell at ten minutes (or whatever time the manufacturer recommends for the particular film you are using), or choose a convenient starting point on your watch or clock. Place the funnel in the light-tight opening of the film tank, and slowly pour the developing solution into it, and start timing. If yours is a stainless steel tank, replace the little cap over the opening of the tank, and immediately turn it upside down and back several times, shake it a little, holding the cap securely, for about ten seconds, and then put it down on the table or into the sink. If your kind of tank has a twirling rod in the center of the lid, twirl the reel around for about ten seconds, also jiggling it up and down if the tank permits. They call this *agitating* the film. You have your choice of doing this either for five seconds every minute, or for ten seconds every two minutes, as you please, but consistently. You are agitating the whole setup in order to cause fresh developer to reach the film. The quantity of developer which is in contact with the surface of the film exhausts itself, and fresher solution must regularly reach the film in order to produce adequate contrast and evenness of development.

About 30 seconds before your total developing time has elapsed, put the funnel in the mouth of the developer bottle, and empty the developer from the tank into the bottle. Now pour plain water into the tank, using your funnel, and agitate the tank to wash the remaining de-


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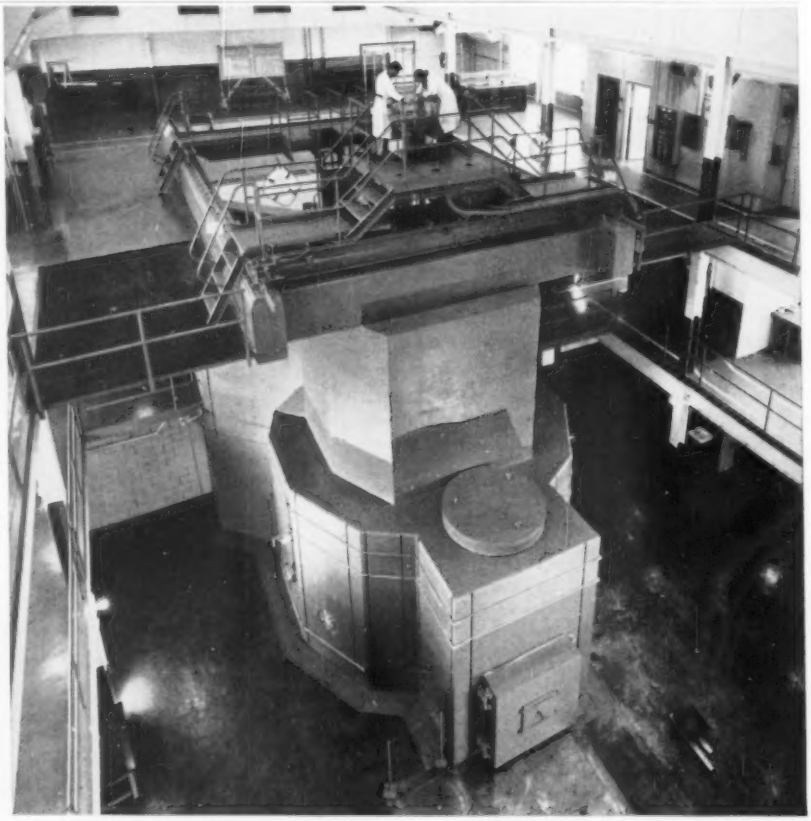

*Photographed at Batelle Memorial Institute by Herbert Loebel with the Hasselblad Superwide.*

veloper from the film. Let the water remain in the tank for about a minute or so, agitating occasionally, and then pour this water into the sink.

Next, pour *hypo* into the tank, and agitate 30 seconds the first minute, and 15 seconds for the second and third minutes. Now! At this point, and at this point only, you can take the cover off the tank, preferably over the sink, unwind a few frames from the reel, and take a look. If your exposures were correct, you'll see some nice negatives!

The hypo, which has cleared away all the creamy, unexposed emulsion from the shadow areas (which are now areas of transparent celluloid), has to be washed off the film thoroughly. You can do this in the developing tank. After "fixing" for the time recommended by the manufacturer, pour the hypo back into its storage bottle (not the concentrate bottle), rinse the tank under running water, and set the faucet so that the water is running at about 68-70 degrees. Put the reel of film into the tank and let it wash there for about 20 to 30 minutes. Leave your thermometer standing in the tank, and from time to time glance at it to see that the temperature is remaining steady. Sometimes, in certain households, if a bath is being drawn in another part of the house, the supply of hot and cold water can be affected elsewhere. A sudden, drastic change in the temperature of your wash water could ruin your film.

After you've washed the film, remove the reel, empty the tank, and refill it with 68-degree water. Now add a few drops of wetting agent (this can be Aerosol, Edwal Kwik-Wet, or Kodak Photo-Flo) according to the instructions on the bottle, and immerse the reel in this solution, dunking it up and down until you make quite a lather of it, like a head on beer or malted milk. Let the reel sit in this mess for a few minutes. This soaking prepares the film for quicker drying and cuts down on the chance of marks from water droplets.

To hang the film for sponging and drying, you need some place where they don't beat the carpets or play badminton and darts. This can be your darkroom or an unused closet (ha!) or the bathroom. If the latter, keep a careful watch on any members of the household who are in the habit of taking showers, and get your film out before they turn on the hot water, or even the cold water. You'll need a nail, or a piece of string stretched between two points from which to hang the film, a pair of DuPont fine-grained cellulose sponges, and a pair of film clips.

Take the reel out of the wetting-agent (but don't pour this away yet) and shake it very vigorously a few times to get rid of excess water. Unwind a few inches of film, fold about a half-inch of clear film at the end back on itself, and attach the film clip to this doubled thickness. Hang the clip from the nail or string. Now dip the two sponges into the wetting-agent bath, squeeze them out well, and, applying moderate pressure, press them against both sides of the film, like a film sandwich on sponge, and draw the sponges from the top of the film down to the bottom, just once. Now attach the other film clip to this end, without doubling it. Discard that last bath now.

Thirty-five-millimeter film, unlike larger sizes of roll film, tends to dry quite rapidly. Depending on the humidity, your roll will dry in anywhere from 20 minutes to two hours. When it is bone dry (feel gently in unexposed areas at both top and bottom ends with your fingers), take it down, remove the clips, and lay it shiny side down on a perfectly clean, dry surface. Count the total number of frames exposed and decide whether you can cut it into strips of 5 frames or 6 frames each. If you have exposed 36 frames, you can safely cut it into 6 strips of 6 frames each. If you have more or less frames exposed, then you should cut it up so that none of the strips is shorter than at least 4 frames in length (at either end this may include some transparent film). It is extremely annoying and inconvenient to try to handle strips of 35-mm film shorter than about 4 frames when you go to contact-print or enlarge them. Store in glassine envelopes.

Well! That was pretty easy, wasn't it? Now you've got a lot of home-cooked negatives, no doubt bristling with fascinating images, and you want to see what they look like. So now you have to contact-print the strips and enlarge some of them. In our next thrilling chapter, in a subsequent issue, we'll take you over the low hurdles of 35-mm printing.—

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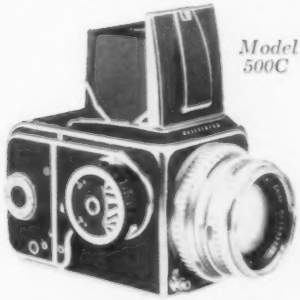

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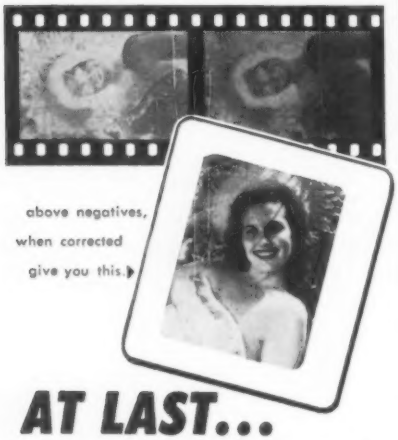

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## Report on 35-mm Kodacolor

continued from page 76

conditions, 35-mm people pretty much had to stand on the sidelines while the big-camera crowd made the third letter of the alphabet synonymous with high-quality color prints. But the fame of Type C (Kodak's cryptic trade-mark for the process) was based on more than its inherent quality—after all, we've had the dye-transfer process for a long time. Probably equally important was its essential simplicity which holds little terror for the sort of nonprofessional darkroom worker who is customarily tagged as an "advanced amateur." Demanding little in the way of special equipment (though the helpfulness of such things as voltage stabilizers and probe-type densitometers may not be denied), Type C has only one stringent requirement: a color negative. Kodacolor 135 is the miniature man's ticket to Type C. Here's how it stacks up:

Kodacolor 135 is currently available in 20-exposure cassettes listing for $1.85, without processing. Basically similar to Kodacolor roll film, it is a dual-purpose color negative film which can be used in daylight as well as under artificial light, the differences between various light-sources being compensated for by the use of different printing filters. By means of this expedient, daylight, incandescent, flash, and speedlight pictures are able to coexist, side-by-side in the same roll of film, with equal justice to all in printing. The Exposure Index ratings for Kodacolor are Daylight: 32, and Photoflood: 20 (with an 82 A filter over the camera lens.) More about filters later.

After exposure, the photographer can have his dealer send the film back to Kodak for processing, deal with an independent color photofinisher, or process the roll himself, using the C-22 processing kit. Direct color prints can then be made on Type C paper processed in the P-122 kit, and black-and-whites with perfect panchromatic rendition can be produced with Kodak's Panalure E, a fully panchromatic enlarging paper. (*See* POPULAR PHOTOGRAPHY, *May, 1958.*)

In reporting on and attempting to evaluate a new photographic material it is necessary to make comparisons between that material and other similar products. Usually this is a simpler matter than is the case here. In this case, we have a new way of making color pictures, from the point of view of the great majority of 35-mm photographers who are familiar with positive reversal films and nothing else. This is more a comparison of *systems* than of products, and our first question is: *How do Kodacolor prints compare with various color transparency materials?* The second comparison is the obvious one: *How does Kodacolor 35-mm compare with other color-negative films and, incidentally, with Kodacolor roll film itself?* In addition to being a color process, with the introduction of Panalure Paper E, Kodacolor is also a black-and-white process, which gives us our final comparison: *How do Kodacolor-Panalure prints compare with conventional black-and-white work?* (*Ed. note*: Actually, since Kodacolor negatives can be used to obtain color transparencies, these might usefully be compared with transparencies obtained directly from reversal films. Unfortunately we were unable either to make or to obtain any transparencies before going to press, so we'll save this for a future issue.)

*Kodacolor prints vs. color transparencies:* The basic difference between a color print and a color transparency is, of course, that the former is looked *at*, and the latter looked *through*, or projected. Both color images are composed of the same, or basically very similar colored dyes, those of the transparency being imbedded in a clear translucent base, and those of the print coated onto an opaque white paper support. For these reasons color transparencies tend to produce far greater brilliance and a strong impression of luminosity. But, despite the transparency's extreme brightness range, the color print is capable of reproducing a considerably longer tonal scale. As a result, Kodacolor prints are able to handle subjects of considerably greater contrast, and at the same time provide superior tonal gradation in the shadow and highlight ranges of the picture. In general, Kodacolor prints made on Type C paper tend to exhibit far less of the artificial "picture postcard" quality often associated with color transparencies and impart a feeling of greater reality and naturalness. Although the color rendition of both systems tends to be somewhat different (and to vary among different products within each grouping) neither may fairly be termed superior or inferior. Aside from the fact that they are projected (and normally viewed under the highly favorable circumstances of a darkened room) transparencies have the inherent advantage of being the result of a single set of three dye image layers which are exposed in the camera, and which after reversal processing form the final color image. The color negative-to-positive system has the inherent disadvantage of being formed from *two* such sets of dyes, one in the negative, the other in the print. The opportunity for manipulation, correction, and adjustment inherent in the color negative-to-print system helps largely to redress the balance, and in the case of Kodacolor and Ektacolor films, a unique system of integral color masking makes for unusually high color purity.

*Comparison with other color-negative materials:* Kodacolor 35-mm is a fine-grain, wide latitude, dual purpose (*may be used with sunlight or tungsten sources without filtering*) color negative material which has a rated daylight exposure index of 32. Aside from a number of unimportant physical differences it is photographically identical to the familiar Kodacolor CU roll films which have been marketed since February 1956. Latent image stability is excellent and normal delays between date of exposure and date of processing should cause no difficulties.

Exposure latitude ranges from approximately one stop underexposure to perhaps two stops overexposure. Within a range of ½ stop under to 1½ stops over the prints obtained are practically indistinguishable from those obtained with

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perfect exposure. By increasing development acceptable results can be achieved from two-stop underexposures, although this will depend on subject matter, original scene contrast and personal standards.

The film which most invites comparison with 35-mm Kodacolor is Kodak's other 35-mm color-negative *still-picture* film, Ektacolor S, SO 1185. This material, a 35-mm version of Type S sheet film, has been designed primarily for use by professionals who require optimum characteristics with short-exposure light sources such as conventional flashbulbs and electronic flash. Kodacolor, intended as an all-purpose amateur film, is designed to give maximum quality with normal sunlight exposures at average snapshot shutter speeds such as 1/50 sec, as well as with clear wire-filled (3800 K) flashbulbs. In the words of one Kodak spokesman, "SO 1185 and Kodacolor are the same breed of cat."

Both materials share the same basic construction, employ the same integral color masking system, and can be regarded as equals in color rendition, sharpness, graininess, and over-all quality. The real difference between the two lies in their different reciprocity characteristics, Ektacolor S being designed for short exposures of 1/25 sec or faster, Kodacolor for exposures of ½ sec or faster. For the photographer who intends to employ electronic or conventional flash extensively, SO 1185 is probably the better choice, although Kodacolor quality with either of these sources is really excellent. In the main, however, for the photographer who wants an all-around color-negative film, Kodacolor is the better choice.

*Filter recommendations for Kodacolor:* Three filter recommendations are given for Kodacolor film. These are:

FOR 3400 K PHOTOFLOODS: Wratten Filter No. 82A; Exposure Index: 20
FOR 3200 K STUDIO LAMPS: Wratten Filter No. 82C; Exposure Index: 16
FOR ELECTRONIC FLASH UNITS: Wratten Filter No. 85

Unlike the filter recommendations given for other color films, these really are "recommendations," which may be accepted or rejected. Of course, if these recommendations are ignored it becomes necessary to adopt a different filter pack in making the final print. The question, therefore, reduces itself to this: which lens gets the filter: camera or enlarger? The best answer is, whenever possible, to use the filter over the camera lens. Here's why:

These three filter recommendations have the effect of changing the *effective* color temperature of the light source to a very close approximation of the color temperature of clear flashbulbs, or 3800 K. This immediately offers two advantages: (1) By giving all of these artificial light sources the same color balance we simplify our printing procedure considerably since all three will now require the same basic filter pack, instead of three different print filter combinations. (2) Using a light source very much higher or lower than recommended results in a loss of exposure latitude in the directions of over- and underexposure respectively. By


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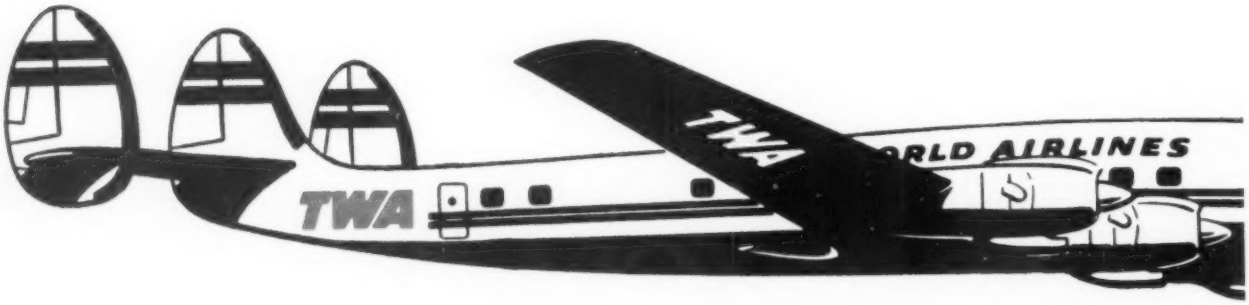


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**7 WONDERS OF THE WORLD CONTEST**

1. The World is full of Wonders and no one agrees which are the 7 greatest. To enter this contest, make up your own list of 7 Wonders. These can be persons, places or events anywhere in the world you believe are most worth photographing. Then in 25 words or less explain the reason for your number one choice. Clip entry blank and paste to postcard.
2. You may enter the contest as many times as you wish but each entry must be made on an official entry blank published in POPULAR PHOTOGRAPHY. Entries must be postmarked no later than midnight, August 15, 1958, and mailed to POPULAR PHOTOGRAPHY, One Park Avenue, New York 16, New York.
3. Prizes will be awarded on the basis of originality, sincerity and aptness of thought. Judges of the contest will be chosen by the Editors of POPULAR PHOTOGRAPHY and their decisions will be final.
4. Grand prize will be a three-week trip for the winner and his guest to 7 Wonders of the World via TWA, accompanied by the Editor of POPULAR PHOTOGRAPHY. Accommodations and expenses will be arranged and paid for by AMERICAN EXPRESS TRAVEL SERVICE. Six runner-up prizes will be awarded consisting of one-week expense-paid trips to any place within the U.S.A.
5. In case of tie, duplicate prizes will be awarded. Winners will be announced in the January, 1959 issue of POPULAR PHOTOGRAPHY. The contest is subject to all U.S. and foreign government regulations on international travel, including passports, visas and health certificates.
6. The contest is open to all persons in the United States and Canada, except employees of POPULAR PHOTOGRAPHY, Ziff-Davis Publishing Company, Trans World Airlines, American Express, their advertising and public relations agencies and families of employees.
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To enter this exciting contest all you do is make up your own assignment of 7 Wonders that you've always dreamed of photographing. Then add a few words explaining the reason for your number one choice.

That's all there is to it! If your entry shows the most originality, the Editors of POPULAR PHOTOGRAPHY will send you *and any guest you choose* on the greatest photo assignment of your life—photographing your own 7 Wonders of the World.

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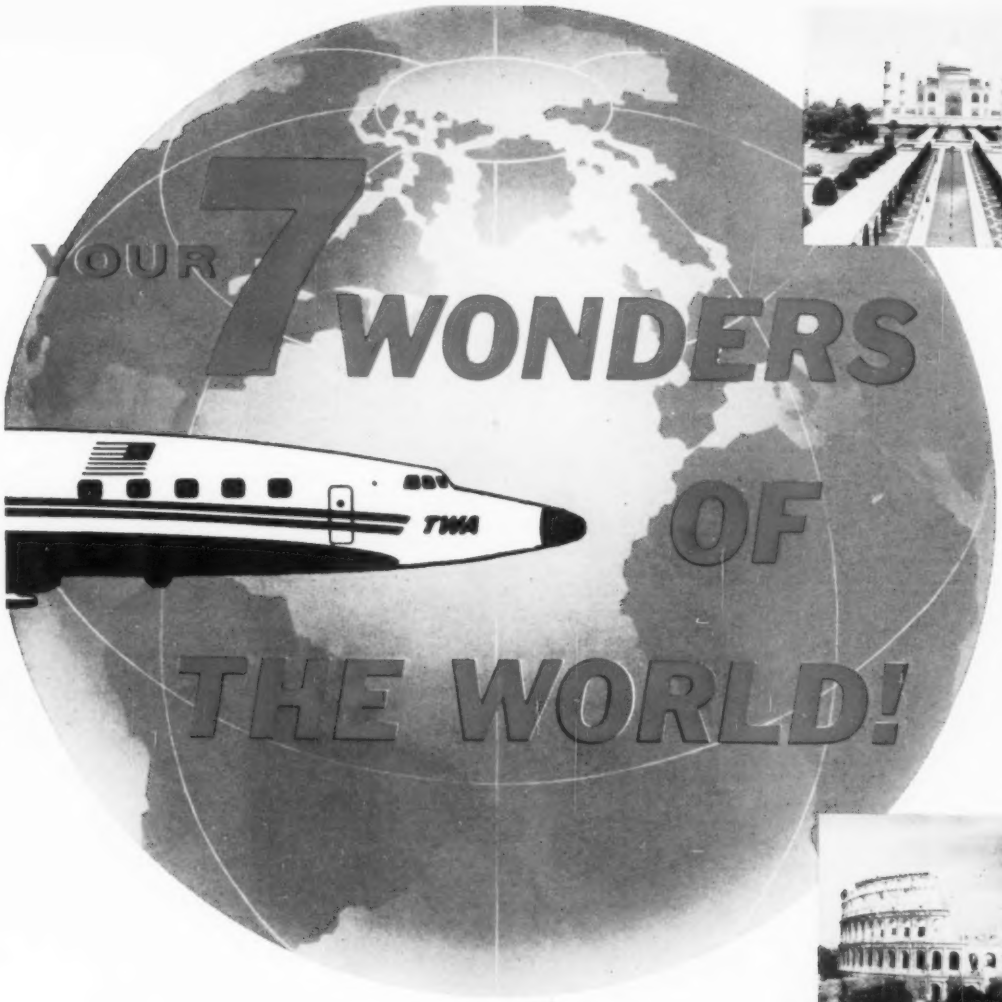

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adjusting our effective light balance to one of the two points at which Kodacolor is designed to yield optimum quality we avoid this loss. Using these recommended camera filters thus makes life easier both in exposing and in printing the film.

The filter recommendations given for handling tungsten sources of 3200 and 3400 K are quite straightforward: both call, quite obviously, for a bluish 82-series light-balancing filter to raise the effective color temperature of the source to the higher level desired. The electronic flash recommendation is considerably less straightforward, and a lot less obvious.

The Wratten No. 85 filter recommended for use with electronic flash is a heavy density orange filter well known to most 35-mm people as the Type A Kodachrome daylight conversion filter. The obvious question is: won't we get materially higher guide numbers by omitting this filter? The less-than-obvious answer: NO. Here's why:

The orange No. 85 filter *absorbs* approximately 60 percent of all blue and 50 percent of all green light passing through and *transmits* a bit more than 90 percent of all red light. Now, if we omit the filter we will obtain an increase of 60 percent more density in the blue-sensitive layer, and about 50 percent more density in the green-sensitive layer, but only 10 percent additional density in the red-sensitive layer. Ten percent is equal to 1/10th of a stop. In other words, a photographically negligible amount. Thus, by omitting the filter, we have obtained more *density*, but no more *exposure*. And strange at it may seem, the guide numbers obtainable without the No. 85 turn out to be no more than 1/10 of a stop higher than with the filter.

Incidentally, the Kodacolor guide numbers for electronic flash are exactly equal to those published for Ektacolor S, slightly more than a full stop lower than those for E-2 Ektachrome (which, like Kodacolor has a daylight exposure index of 32), and only very slightly higher than those obtained with Daylight Kodachrome which, of course, is rated at E. I. 10. For purposes of comparison, a typical lightweight speedlight unit with somewhere between 40 and 60 watt-seconds power input and approximately 1,000 ECPS light output will give a Kodachrome guide number of 25, a Kodacolor (or Ektacolor) guide number of 28, and an E-2 Ektachrome guide number of 45. The apparent disparity is a pure function of the color-negative material's reciprocity failure characteristics.

*Processing Kodacolor negatives:* Kodacolor negatives are developed in the Kodak C-22 Processing Kit. A much simpler process than that involved in the development of color transparency film, there are only ten steps against 15 for the reversal materials, no color developer, and no reversal exposure. Only the developer temperature, which must be held to 75 F plus or minus ½ degree, is critical: The nine remaining wet steps may vary between 73 and 77 F. Lights go on after completion of the third step, with an elapsed time of 22 minutes. The total processing cycle requires only 53 minutes to the point at which the negatives are hung to dry. Color processing just couldn't be easier, and any experienced b-&-w worker should have no fear of Kodacolor processing.

*Prints from 35-mm Kodacolor:* Although many amateurs may prefer to rely on the manufacturer or other processing lab for all processing including the making of color prints, there will be others who want to explore the creative possibilities of Type C printing from the 35-mm version of Kodacolor. Our tests with the material revealed that the sharpness of 35-mm Kodacolor negatives is excellent, and grain is more than adequate for making full 11x14 (or 15X) blown-ups. This quality, plus the flexibility and control possible in the Type C printing process, already has led some professionals to adopt 35-mm. Kodacolor for editorial, commercial, and advertising assignments.

*Kodacolor and Panalure Paper E:* Because of the heavy brownish red masking in the cyan negative image layer, Kodacolor negatives do not print well on normal enlarging papers. These papers are sensitive only to the blue-green end of the visible light spectrum, and this masking layer (which is very similar to the amber paper safelights used with Varigam and Polycontrast) absorbs a very high percentage of these two necessary colors. The result is usually excessive contrast, poor gradation, and unpleasant (to say nothing of unusual) subject tonality. For these reasons Kodak last April introduced a fully panchromatic enlarging paper, Panalure Paper E, to provide a means of obtaining high quality black-and-white prints, with fully panchromatic rendition, from Kodacolor and Ektacolor negatives.

*Black-and-white prints from Kodacolor compared with prints from conventional b-&-w negatives:* In its ability to produce fine grain, resolution and contour sharpness, no color material can compare to a b-&-w negative film of the same speed. Where the b-&-w negative contains a single layer of metallic silver, the color film contains three dye-image negative layers stacked one on top of the other. In general, color-negative films are comparable to black-and-white emulsions whose daylight ASA ratings are two to three times higher. Thus Kodacolor (and Ektacolor) are roughly similar to Kodak Plus-X which is 2½ times faster (in terms of ASA ratings). This grain structure is more than adequate for full 11x14 or even larger prints on Panalure (or Type C color print material), but because of the three negative emulsion layers does not have the sharpness of conventional one-layer b-&-w grain. This makes for a slight loss of apparent sharpness, and critical focusing of the enlarger is somewhat more difficult. To critical enlarger-focusers our advice is: focus on the outline of a negative area which is adjacent to some amount of sharply defined detail. Aside from the grain and sharpness departments, Kodacolor negatives can not be faulted in black-and-white. Properly exposed Kodacolor negatives print easily on Panalure with extraordinarily good gradation, contrast, and panchromatic rendition.—

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| Kodak 35, f3.5 CRF | 22.95 |
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| Kodak Retina IA, f3.5 Ektar, MX | 39.50 |
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| Kodak Retina IIA, f2 Xenon MX | 59.00 |
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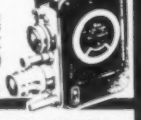

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# MOVIES

*Give your movies that*

# EXTRA SPARK

*Here are six professional techniques that can improve your films*

*By GEORGE CARLSON*

MANY amateur movie makers master basic movie technique but few get that extra spark into their films which lifts their work to a higher entertainment level. The barriers that lie between mere competency and effective movie making are the little extra touches and techniques which give a film that professional look. Many of these techniques can be studied by watching professional films either in theatres or on television. Almost any film you see will contain several such touches in one or another form. Even some live television shows will offer good examples. If an amateur who understands the principles of camera operation, proper exposure, and sequence in long shot, medium shot, and close-up, adds the following six professional techniques to his work, he will produce more interesting and entertaining films:

**1. Reaction Shots.** Dudley Nichols, one of Hollywood's leading screen writers, once wrote: "Unthinking people speak of the motion picture as a medium of 'action'; the truth is that the stage is a medium of action while the screen is a medium of reaction. It is through identification with the person acted upon on the screen, and not with the person acting, that the film builds up its oscillating power with an audience." This statement points up a major shortcoming of most amateur films. Many times if the movie maker would include the reactions of onlookers to the event he is filming his finished production would be more effective.

**2. Concurrent Action Shots.** These are closely related to the reaction shot but instead of showing "how they take it" or how some action causes an effect, they are "in the meantime" shots. They show different actions going on at the same time but still related enough to follow each other in the film sequence. This technique of cutting from one action to another concurrent related action is called "crosscutting." From the early films of Porter and Griffith over 50 years ago down to the present day, this technique has added interest and excitement to professional movies. In many films, crosscutting is used to build excitement. The hero is at the mercy of marauding Indians and the cavalry is riding to rescue him. Suspense and excitement are produced by cutting back and forth from the growing peril of the hero to the riding cavalry who are getting closer. "Will they get there in time?" This is the question asked by such crosscutting. Today Alfred Hitchcock and many other major directors use this technique as a regular device in their movie bag of tricks.

In home movies it is not necessary to use crosscutting for such exciting ends (although you may sometimes want to use it this way). In a family film, while Dad is shaving, Mother is making the breakfast coffee. The scene can shift to Junior putting on his shoes. Dad is now shown advanced to slipping on his tie, while "in the meantime," Mother is setting the table. While Bill is clearing the breakfast dishes in camp, Joe, down by the water, is getting the motor ready for the fishing trip down the lake. Each bit of the camping and fishing story can be built up, not by filming every action in its entirety, but by building it by parts in the "in the meantime" fashion. The amateur, by planning these shots or by looking for these concurrent action filming opportunities as he goes along, will find them a fine aid to continuity and a means of purposeful footage building.

A reaction shot is simply one that shows how people "take it." Are they happy, excited, or sad? Amateurs who make simple nondramatic films—vacation, birthday party, and fishing films—will find the "just watching" type of reaction shot handy to use. While Uncle Joe is landing that fish, Bill is "watching." Get two or three close-up shots of Bill and use them later in building up footage for editing the fishing sequence. If the family pooch is about to get

continued on page 100

*Reaction shot of dog looking through screen door can be inserted into scene of action taking place inside house. His apparent reactions to what is going on can add an "extra spark" to the scene.*

*Concurrent action shot in camping trip film can show one character clearing*

*breakfast dishes in camp while another is getting motor ready for trip to lake.*

*Action close-ups of hands on bat when "choosing up sides" can add impact to film of any sand-lot baseball game. Such shots provide extra change of pace.*

*Symbolic close-up such as shot of hand winding alarm clock and placing it on nightstand can symbolize the idea of bedtime without the necessity of showing any other shots. Notice that the man who winds the clock is wearing pajamas, which further clarifies meaning.*

*Angle shots can be used not only to emphasize a particular viewpoint but also to eliminate distracting backgrounds. Here a low angle is used to frame the man at the drinking fountain against the sky which serves as a neutral background.*

# CREATING WITH FILM

**By CHARLES REYNOLDS**

When the average person says, "That was a good film," he is really saying, "I liked it." When you ask him why he liked it, the answer is likely to become somewhat vague and the final conclusion reached will be that the story or a character or some other element of the film struck a responsive chord in the viewer. This shouldn't be criticized because the primary purpose of any film is to provide entertainment to an audience. To the person who is interested in making films, however, it is a help to have some set of criteria on what constitutes good movie making. If you want to make films, you should know whether the films you see (professional or amateur) are good or bad and *why*.

I would like to suggest four criteria with which to judge a film. I believe that they apply as surely to the amateur with his 8-mm movie camera as to the professional with his 35-mm studio sound camera. They are far from original with me, so I present them with acknowledgement to Eisenstein, Pudovkin, Arnheim, and many others who have devoted their energies to formulating a consistent theory of movie making.

**1** *A good film has something to say.* It can say something quite complicated and profound or it can make a simple statement about a trip or party or any other home movie subject. The important thing is that the film have a viewpoint and make a statement. If the movie maker starts out without such a viewpoint the ultimate result will be a meaningless hodgepodge of images.

**2** *A good film tells its story by means of montage. Montage* means the creation of meaning through editing, and is the basic creative principle of all films. (This term should not be confused with the term "photo-montage" in still photography which refers to a composite picture, or the Hollywood term "montage sequence" which is a series of impressionistic shots, usually linked by super-imposures, wipes, and dissolves, which denote a passage of time or action.) *Montage* is based on the principle that any time two shots are spliced together on the editing bench a meaning is produced which is not inherent in the content of the two separate shots. Pudovkin, the great Russian director, in his book *Film Technique* tells of an experiment in *montage* conducted by Russian film makers in the 1920's. They

continued on page 107

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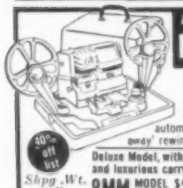

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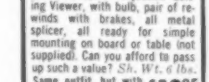

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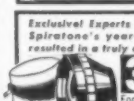

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COMBI OFFER B for any camera: 3X Supertel, Spiratone Aux. Wide-angle, two leather cases 52.95

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*All this for only $5.99* for standard PC or ASA synch terminals

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BOUNCE model, same as above, but with bounce feature and extension outlet, ask for "BM", only 86c extra.

### COILED FLASH CORD $1.98

- Now available for most shutters.
- Coiled cord extends to 5 ft., yet coils up without effort to only 7".

So handy when you want to hold flash away from camera, place electronic flash closer to subject than camera! Available with standard polarized household type plug for Heiland, FR, Graflex, Braun, Ultrablitz, etc., and prong-type for Kalart to fit Compur, Prontor S, ASA (Kodak), Solenoid, Argus C3, C44, Realist, Praktiflex, Exakta, Bolsey, Polaroid, most other synchro. terminals. *Sh. Chg. 10c*

NEW COILED CORDS: Rollei Lack, Nikon S-2, Canon, Leica 3F, 3G, M3, Signet 40. $2.25 *Name gun, camera when ordering*

FLASH BOUNCER, tilts flash or strobe, $1.98 when bought with cord.

### SYNCH YOUR OLD CAMERA

- Fully adjustable mechanical tripper, requires no installation, works through standard cable release socket of most old cameras. Has fitting for standard flash cord.
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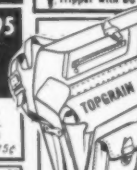

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### GROUNDGLASS FOCUSER Reg. $4.95

for virtually ALL 35mm Cameras

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New unit fits cable release socket, provides delayed action plus 11 slow speeds. Leica, Yashica model—25c extra. *Shpg. Chge. 10c*

## FOR THE TWINLENS REFLEX FAN

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FOR ALL TWIN LENS REFLEX CAMERAS

Twin magnifier makes possible accurate focusing and composing of entire groundglass image with BOTH EYES and at comfortable distance, while protecting groundglass from glare. Saves eyestrain, helps accuracy, dim light focusing. Instantly removable and collapsible. For Rolleis, Yashica, all others

COMBINATION OFFERS: Magnifying Hood plus deluxe Fieldlens ....$4.59 — Magnifying Hood plus split-image rangefinder $4.99 — 45% off list

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WITH CLEAR CENTERSPOT FOR EASY FOCUSING

A flat thin Fresnel ring plate which fits over groundglass in your reflex camera, greatly increasing brilliance of viewing image, making the often almost invisibly dark corner image ten times brighter! No installation—just drop fieldlens onto groundglass. Postpaid.

*For Rolleiflex, Graflex 22, Ciroflex, Yashica, Minolta, all others*

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Perfect portraits and close-ups every time — sets fit cameras without any adapters, are guaranteed to equal $20.00 sets in performance. #1 set focuses from 38" to 20", #2 set from 20" to 13". Low $2.95 price includes 2 close-ups lenses, grism. Leather case, single 39c, double 69c. Coating of taking lens — 50c extra per set *Shipping Charge 10c*

BAYONET MOUNT for Rolleiflex (f.3.5) Rolleicord Minolta Autocord Yashica C, LM

SLIPON MOUNT for Ciroflex, Yashica A Graflex 22

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Sh. Chg 20c $1.98 Compensates for difference between viewed and exposed images — works even with extreme closeup lenses!

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YOUR COST FOR COMBINATION DEAL 'CO'-1A **$14.95**

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| Set of Model V telephoto and wideangle lenses | $19.90 |
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Telephoto or wideangle, adapter, leather case.
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Set of Telephoto and Wideangle Lenses, complete with proper fittings, double leather case, retaining ring, coated conversion filter, universal finder, reg. $37.66

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*Sh. Chg. 1 to 4 filters 10c*

**OTHER FILTERS IN SERIES SIZES** *Avail. unctd. only* Neutral Density 2X, 4X, 8X, 10X, Haze 2A, 83, 85B, 81, 81D, Flash 1D, 2D (80C), UV-17, Infra-Red, CC-M10, #11, 81A, 82B, 82C.

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*Shp. Chg. 10c*

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## Give Movies That Extra Spark

continued from page 96

his lunch, show his "reaction" through the screen door. Get close-ups of the kids' faces as Mother brings in the party cake and ice cream. Crowd scenes with a possible near shot of a few people now and then will add interest and reality to that football game film or parade. Professionals use them; so should you.

**3. Running Gag Shots.** This is some bit of action seemingly unrelated or unimportant, that occurs from time to time during the film and builds to some definite comedy climax. This technique appears frequently in professional films. In Mark Robson's recent film *Peyton Place* there is a running gag involving a little boy at a picnic. At intervals during the picnic sequence the camera cuts back to the same little boy (the brother of one of the major characters in the story) stuffing himself with more and more food. At the end of the sequence we find him lying under a tree, obviously not feeling very well from his eating spree of the day. The use of the running gag in amateur films is more or less limited and the subject of the film must suggest the gag to use.

A gag in a fishing film might be one of the party forever getting a backlash on his reel while casting. He is seen picking at it in several different shots. It might be resolved at its finish by having him throwing the rod and reel in the bottom of the boat and using the hand as a handline. He might be shown sleeping from time to time and the finish comes as he loses the big fish of the day. Almost any simple little action that may become funny through repetition in the film could be worked out . . . the person at the picnic forever munching peanuts or a hotdog, the cigarette lighter that will not work. A running gag touch should be light and never forced.

**4. Action Close-ups.** Most filmers are aware of the value of close-ups of people in a film. Another kind of close-up which can add a convincing touch to any film is the close-up of significant action. Watch the next professional film you see and notice how the director uses close-ups not only of faces but of actions. A key being inserted in a lock, a door knob turning, a gun being withdrawn from a pocket; all of these "act" for the professional film maker just as much as the faces of actors in his film.

There are many ways in which action close-ups can be incorporated into the amateur film. Hands, for example, can be filmed doing almost anything pertinent to the film: lighting a pipe, rolling out biscuit dough, cranking a fishing reel, slipping shells in a gun, or writing a letter. If you are filming a golf game, get hands gripping the golf club, the head of the club meeting the ball in a putt, the ball dropping in the hole. Don't forget to get close-ups of hot dogs on the grill at a picnic, bare feet at the water's edge as gentle waves roll in, flowers or even weeds bending in a gentle breeze. Such detailed action close-ups will enliven any film and give the audience a feeling that they are actually participating in the event filmed. As the eye picks out bits of detail in a scene, move in with the camera and do likewise.

**5. Symbolic Close-ups.** This type of shot symbolizes an action or event or sets the scene by showing the audience a single image which stimulates the imagination. Many such shots have been used so many times in professional films that they have become cliches. How many times have we seen falling calendar leaves or clock hands turning to symbolize the passing of time? The dissolve from an ash tray with one cigarette in it to one full of butts is also a time cliche that we have seen many times.

When you are shooting your next film try to think of original uses of the symbolic close-up. Winter can be symbolized by snow-caked shoes, a shovel biting into a snow bank, a thermometer showing zero, or a coal shovel at the furnace door. A rainy day can be suggested by a water-spattered window pane. Any seasonal change can be symbolized by filming just what the season may mean most to the filmer. Summer clouds, dandelions in a gentle breeze, a honey bee on a flower are examples of things to film where they fit and when they can symbolize things and ideas in life through suggestion or imagination.

**6. Angle Shots.** The movie shot taken from an unusual angle can be a very effective technique if used sparingly and always for a specific reason. Next time you watch a professional film notice how the director uses low angles to make things tower in the frame and assume added importance. Notice how a high angle shot can make a character look downtrodden and insignificant. Notice how directors like Hitchcock and Carol Reed use tilted camera angles to build excitement at moments of dramatic climax. You will see that the camera is not always at eye level but assumes many different angles and positions according to the dramatic requirements of the story being told.

In your next film, try experimenting with different camera angles within your sequences. If people are sitting around talking, shoot from a sitting position for a change. Figure your camera angles to emphasize a particular subject or action and to provide better viewpoints or composition. An upward camera angle can often be used to eliminate a busy or distracting background.

In filming small children it is very essential to get down low to see their faces in natural action. This is much better than telling them to "look up, look at Daddy." Many flower close-ups demand a plain background. One answer is to use a cardboard background but an even more beautiful one is the sky. This means a low angle shooting from the ground. Remember that just because the easiest camera angle is taken when standing up with the camera at eye level, it is not necessarily the most effective one.

Try these six professional techniques in your next movie production. See if they, added to the basic shooting technique you should already have mastered, give your film "that extra spark."—

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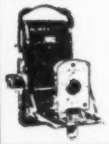

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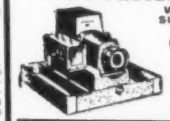

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| Argus C44, F1.9 | 89.50 U | 60.00 |
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| Aires 111L, F1.9, CC | 49.00 U | 40.00 |
| Asahi Pentax, F2.2 | 139.50 | 105.00 |
| Asahi Pentax, F2 Biotar | 149.50 | 115.00 |
| Argus Matchmatic, C3, Case, Flash & LC3 Meter | 44.50 U | 40.00 |
| Samoca F3.5, Case | 29.00 | 20.00 |
| Olympus 35S, F2.8 CC | 69.00 | 45.00 |
| Olympus 35S, F1.8, CC | 89.00 | 70.00 |
| Kodak Retina IIC F2.8 Xenar | 84.00 | 60.00 |
| Leica D F3.5 Elmar | 49.00 U | 30.00 |
| Leica 111A, F2 Sumar | 59.00 U | 45.00 |
| Leica 111C, F2 Summitar | 99.00 U | 70.00 |
| Leica 111F, F2 Summicron | 169.00 U | 145.00 |
| Leica 111G, F2 Summicron | 219.00 U | 160.00 |
| Leica M3, F2 Summicron | 279.00 U | 225.00 |
| Canon VT, F1.8 | 169.00 U | 140.00 |
| Canon Contax 11A, F2 Sonnar | 109.50 U | 80.00 |
| Contax 111A, F1.5 Sonnar | 174.00 U | 140.00 |
| Exa, F2.8 | 49.00 | 30.00 |
| Exa, PentaPrism Finder, Auto Primotar, F3.5 | 99.50 | 75.00 |
| Exakta VX, F2 Biotar | 124.50 U | 90.00 |
| Exakta VX-2A, F3.5 PS Tessar | 189.50 | 160.00 |
| Exakta VX-2A, F2.8 PS Tessar | 199.50 | 165.00 |
| Exakta VX-2A 75mm., F1.9 Primoplan | 209.50 | 180.00 |
| Exakta VX-2A, F1.9 Auto Schneider Xenon | 249.00 | 200.00 |
| Edixa Reflex, F2.8 Cassar | 86.00 | 70.00 |
| Edixa Reflex, F1.9 Steinheil Auto Quinon | 179.00 | 140.00 |
| Praktica FX3, F2.8 Auto Westanar | 99.50 | 60.00 |
| Praktica FX3, F2.8 Auto Tessar | 119.50 | 70.00 |
| Robot Star, F1.9 Xenon | 97.00 | 65.00 |
| Petri, F1.9 | 48.95 | 36.00 |
| Petri, F2.8 | 34.00 | 25.00 |
| Ricoh "35" Case, Flash | 44.00 | 25.00 |
| Ricoh "500", F2.8 | 51.00 | 40.00 |
| Ricoh 519, F1.9 | 69.00 | 50.00 |
| Lord VD, F1.9 | 69.00 | 50.00 |
| Contaflex I, F2.8 Tessar | 99.50 | 50.00 |
| Contaflex II, F2.8 Tessar | 117.00 | 70.00 |
| Contaflex III, F2.8 Tessar | 99.50 U | 75.00 |
| Contaflex IV, F2.8 Tessar | 114.00 U | 100.00 |
| Nikon S2, F2 Nikkor | 149.00 U | 115.00 |
| Nikon S2, F1.4 Nikkor | 179.00 U | 140.00 |
| Nikon S3, F2 N kkor | 199.00 U | 140.00 |
| Nikon S3, F1.4 N kkor | 224.00 U | 170.00 |
| Nikon SP, F2 Nikkor | 239.00 U | 190.00 |
| Nikon SP, F1.4 Nikkor | 259.00 U | 215.00 |
| Minox 111S, F3.5 | 68.00 U | 55.00 |
| Minolta A, F3.5 | 29.00 U | 20.00 |
| Minolta A2, F2.8 | 34.00 U | 25.00 |
| Retina Reflex, F2 Xenon | 138.50 | 110.00 |
| Stereo Realist, F3.5 | 89.00 | 45.00 |
| Kodak Stereo, F3.5 | 68.00 | 35.00 |
| Revere Stereo, F2.8 | 124.00 | 65.00 |
| Praktina FX, F2.8 | 179.50 | 100.00 |
| Prakt na FX, F2 Auto Biotar | 224.50 | 110.00 |

## 8mm CAMERAS

| | NEW | Trade-in Allowance |
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| Kodak Brownie, F1.9 | 29.50 | 20.00 |
| Kodak Brownie, Turret, F2.3 Lenses | 44.00 | 30.00 |
| Kodak Brownie, Turret, F1.9 Lenses | 54.00 | 40.00 |
| Revere 88, F2.5 | 49.00 | 20.00 |
| Revere 80, F1.9 | 89.00 | 45.00 |
| Revere 84, Turret, F1.9 | 109.00 | 65.00 |
| Yashica Model 8S, F1.9 | 29.50 U | 28.00 |
| Yashica Model 8T, F1.4 38mm. | 69.50 U | 60.00 |
| Wollensak "42" F1.8 | 52.00 | 35.00 |
| Wollensak "43" 3-F1.8 Lenses | 69.00 | 50.00 |
| Wollensak "46" Tru Automatic 3/F1.8 Lenses | 103.00 | 80.00 |
| Wollensak "47" Tru Auto F1.8 | 69.00 | 50.00 |
| B&H 220, F2.5 | 18.00 U | 13.00 |
| B&H 252B, F1.9 | 31.00 U | 23.00 |
| B&H 134TA, F1.9 | 109.00 U | 90.00 |
| B&H 252TA, F1.9 | 59.00 U | 40.00 |
| DeJur Eldorado, 3/F1.9 Lenses | 69.00 | 55.00 |
| Revere CA2, Ivematic, 3/F1.8 | 129.00 | 100.00 |
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| Argus M500 Proj. 500W | 54.50 U | 50.00 |
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| DeJur Eldorado, CC | 84.00 | 50.00 |
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| B&H 70DR, F1.9 | 249.00 U | 185.00 |
| B&H 240TA, F1.9 | 158.00 U | 120.00 |
| B&H 200EE, F1.9 | 184.00 U | 145.00 |
| B&H 240EE, F1.9 | 208.00 U | 160.00 |

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| Kodak Sound Pageant | 369.00 | 170.00 |
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| Argus 300 Remote, CC | 62.00 | 30.00 |
| 2¼ Sq. Brumberger | 44.00 | 20.00 |
| Kodak 300, Case | 47.00 | 25.00 |
| Kodak 300 Auto, Case | 56.00 | 28.00 |
| Kodak Signet 500 | 59.00 | 30.00 |
| Kodak Signet 500 Auto | 69.00 | 35.00 |
| Graflex Constellation | 37.00 U | 26.00 |
| Graflex Constellation Auto | 59.00 U | 45.00 |
| Realist 620 | 29.50 | 15.00 |
| Viewlex Projectomatic | 54.00 | 30.00 |
| Viewlex Powermatic 500 | 84.00 | 45.00 |
| Revere 553, Case | 59.00 | 25.00 |
| Revere 555, Case | 64.00 | 28.00 |
| Revere 888D, Case | 109.00 | 60.00 |
| Kodak Cavalcade-Project. 500 W. | 109.00 | 75.00 |
| Revere Auto Mag. 503, 300W. | 39.50 | 30.00 |
| Revere Auto Mag. 505, 500W. | 52.50 | 40.00 |
| Realist "400", 150W. | 19.00 | 10.00 |
| Realist "400", Auto, 150W. | 24.50 | 15.00 |
| TDC 300 Duo | 32.00 U | 20.00 |
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| Kalloflex | 89.00 | 45.00 |
| Ricoh Diacord G | 35.00 | 15.00 |
| Ricoh Diacord L | 49.95 | 28.00 |
| Kalimar Reflex | 74.50 | 40.00 |
| Super Ricoflex | 19.00 | 10.00 |
| Minolta Autocord | 48.00 U | 35.00 |
| Minolta Autocord L | 67.00 U | 45.00 |
| Rolleicord, F3.5 | 29.00 U | 20.00 |
| Rolleicord V, F3.5 | 57.00 U | 40.00 |
| Auto Rollei, F3.5 Tessar | 59.00 U | 40.00 |
| Auto Rollei, F3.5 Xenar MX | 89.00 | 60.00 |
| Auto Rollei, F3.5 Tessar MX | 99.00 U | 65.00 |
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| FR Meter | 7.95 | 4.00 |
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| Argus L 44 | 13.50 | 6.00 |
| Sekonic L21 | 11.00 | 4.00 |
| Brockway S | 22.00 | 11.00 |
| GE PR2 | 23.50 | 11.00 |
| Weston III, Case | 21.95 | 10.00 |

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| 28mm., F3.5 Angenieux | 87.00 | 50.00 |
| 40mm., Macro Kilar D | 89.00 | 50.00 |
| 40mm., Macro Kilar E | 69.00 | 35.00 |
| 35mm., F3.5 Auto R Travegon | 59.00 | 40.00 |
| 35mm., Auto Flektagon | 109.00 | 60.00 |
| 90mm., F3.5 Tele Xenar PS | 69.00 | 30.00 |
| 90mm., F2.5 Angenieux | 74.00 | 40.00 |
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| 135mm., F3.5 Stopomatic Tele Xenar | 79.50 | 50.00 |
| 135mm., F2.8 Auto Quinar | 134.00 | 70.00 |
| 135mm., F3.5 Auto Travenar | 59.00 | 35.00 |
| 180mm., F3.5 Primotar | 84.00 | 45.00 |
| 180mm., F5.5 Telemegor | 62.00 | 30.00 |
| 240mm., F4.5 Novoflex Follow Focus | 169.00 | 100.00 |
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| 400mm., F5.6 Novoflex Follow Focus | 189.00 | 120.00 |

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## 35-mm Today

continued from page 10

form images which stand out abruptly from their backgrounds that has come to be recognized as the fundamental basis for photographic sharpness.

The realization of these valuable properties depend on something beside the film-and-developer team, however. In next month's column, which we've titled "The Seven Deadly Sins of Thin-Film Processing," we'll show how over- or under-development, too much or too little agitation, temperatures that are too high or too low, and solutions that are worked beyond their limit can make the best laid plans of film and developer gang-agley.—

## The Meter on Your Camera

continued from page 61

The overwhelming majority of meters on cameras fall into the built-in category. Actually building the meter into the camera body permits the most complete integration of the two. They are able to function together as a single unit, and as in the automatic exposure cameras mentioned above, they can even be connected together electrically and mechanically so that meter readings are turned directly into camera settings.

If you are willing, or—as in the case of many professional photographers—prefer to do without these automatic systems, the slip-on meter lets you have your cake and eat it too. It may be used on the camera for most exposure readings, and for careful close-in readings in problem situations, slipped out of the accessory shoe to serve as a tiny hand meter. A single slip-on meter may be used on several cameras, and when repairs are necessary, sent in separately without depriving you of your camera.

On the other hand, a built-in meter can't be forgotten at home when you go out to shoot, and a built-in leaves the accessory shoe free for other uses.

Slip-on meters can also couple to the camera controls. Four 35-mm cameras (Leica M-3, Nikon SP and S-3, and the Minolta Super A) have accessory slip-on meters that gear the meter's calculator dial to the camera's shutter-speed dial. Setting a shutter speed on the meter sets it on the camera too, then only the *f*-stop need be read off the meter and set on the camera.

### 3. How accurate are these tiny meters?

Though on-the-camera meters vary quite a bit in quality and price, many of them are capable—within limits—of the same critical exposure readings as conventional meters.

In order to recognize these limits, we must be aware of the problems common to exposure meters in general, plus a few peculiar to on-the-camera meters:

Their most obvious problem is size. Their meter needles swing over an arc usually one-half or even one-third that of the larger conventional meters, and their calculator scales are much smaller. A sixteenth of an inch error in setting or reading some on-the-camera meters can throw exposure off as much as one stop, so you'll need a sharp eye and a steady hand to match big-meter accuracy.

Readings made with the light-indicating needle near the middle of the scale are generally more accurate than those made at the high- or low-intensity ends of the scale, due to the compression of the light scale at these ends. (Most conventional meters exhibit this same scale end compression. Their compression is usually less than with the smaller meters, and their larger scales allow more accurate readings even in the compression areas.)

If your meter has two ranges, always read in the range that places the needle nearer the scale's center.

Scale compression is even more of a problem with single-range meters. The better meters of this type now incorporate a scale-expanding mechanism that, in effect, smooths out the nonlinear light scale, materially reducing errors in reading at the scale ends.

Another factor which may affect accuracy is the angle at which the meter is held. The movements in a few meters are not perfectly balanced, and indicate too high or too low readings if tilted at much of an angle. This can be detected very easily by covering the meter's photo cell, noting the needle position with the meter level, then observing its displacement with the meter in various positions. Particularly with built-ins the knowledge that your meter reads accurately when pointed down, or when turned on its side, can be a great help when you run into problem situations.

A zero adjustment has long been considered a necessity on conventional meters. This permits the owner himself to maintain accuracy throughout the me-

### ACCESSORY SLIP-ON METERS

These are available separately, and fit into the accessory shoe of most 35-mm cameras.

**Aires Clip-On** **$12.95**
*Two ranges. Reads in EV numbers only. Comes with incident light attachment. Booster available.*

**Argus L44 Clip-On** **$17.50**
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*Two ranges. Reads in conventional diaphragm and shutter-speed settings.*

**Leica-Meter 3** **$24**
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**Ricoh Meter** **$12.50**
*Two ranges. Reads in EV numbers as well as conventional settings. Booster attachment available.*

**Sekonic LC2** **$9.95**
*Two ranges. Reads in EV and conventional settings. Incident light attachment.*

**Voss Votar Shoe** **$7.95**
*Reads in conventional shutter and diaphragm settings.*

**Walz Corona Clip-On** **$9.95**
*Two ranges. Reads in EV, Polaroid numbers, and conventional settings.*

ter's life by readjusting the needle to exactly zero when the cell is covered. Almost all slip-on meters have zero-adjusts. Built-in meters, as a rule, do not. Their makers stoutly maintain that this adjustment is neither necessary nor desirable with their more rugged movements.

**4. How sensitive are they? What about booster cells?**

The ability of on-the-camera meters to *dependably* determine exposures under dim light levels involves several factors:

The photocells that power on-the-camera meters are necessarily smaller than those in conventional meters, so they produce less current. However, their smaller, lighter meter movements are capable of reading with less current than required for the larger meters. What does all this mean? The better on-the-camera meters will give readings under light levels as low as those conventional meters can read. However, due to their tiny scales and the scale end compression at the low-intensity end, the smaller meters cannot be counted on to give as *usably accurate* readings at the extreme low end of the scale as can the larger meters.

Many meters today have accessory booster cells that increase sensitivity by about two stops. The booster, actually a much larger photoelectric cell, produces more electric current by simply increasing the light-receptive cell area.

Most of the slip-on meters have booster cell attachments. Built-in meter camera manufacturers have not yet designed their cameras to accept boosters. Only the two new Mamiya meter cameras, the Metramatic and the Metra, have provision for attaching a booster, though the booster itself will not be available for several more months.

**5. How should on-the-camera meters be used?**

By far the most important step in determining exposure with any meter—and the step where most metering errors occur—is the actual measuring of the subject's light intensity. As we indicated in the photographs on page 60, there's more to this than simply standing at the camera position and measuring the over-all scene.

*Of the great variety of day-to-day picture subjects, only a few are suitable for accurate from-the-camera metering.*

The exposure meter simply averages the light falling on it. When making reflected light readings (measuring the light reaching the meter from the subject), most scenes will bias the meter toward over- or underexposure of the picture areas that are most important.

Only if the *average* brightness of the entire subject is the same as the brightness of the middle of the tonal range important to the photographer will an over-all from-the-camera reading be an accurate guide to exposure.

If relatively *darker* or *lighter* areas strongly influence an over-all meter reading (classic example of this is the outdoor scene, where the brighter sky makes an over-all reading several stops higher than a reading of a middle tone), then


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one of these methods should be used to accurately determine exposure:

1. Close-in middle-tone reading. Choose an important middle tone in the subject, move in close, and make a reading of this alone.

2. Close-in analysis of scene. Read the darkest and lightest areas in which you wish to record detail (a seven-stop difference is about the safe maximum for black-and-white films), then expose half way between the two.

3. Substitution method. If you cannot move in close to the subject, read an object near you with the same brightness. (A reading of your palm will approximate a middle-tone reading of an average subject.)

If you have developed good metering techniques with a large meter, simply apply these to on-the-camera meters. If your exposure knowledge is lacking, then we urge you to beg, borrow, or buy a good book on the subject. *Your Meter Can't Think*, in the June 1957 issue of POPULAR PHOTOGRAPHY, provides a thorough discussion.

A word about the incident-light attachment supplied with most on-the-camera meters. (Reflected-light readings are made of the subject; incident readings are made of the light falling on the subject, with the meter placed at the subject facing toward the camera position.) It provides a valuable second means of making exposure readings in problem situations and also double checking the regular reflected-light reading. The attachment's two-dimensional light-collecting surface requires much more careful positioning for an accurate reading than the three-dimensional collector of the Norwood-Brockway type incident meter. As a general rule, it is usually best to aim these flat incident attachments about half way between the main light and the camera.

**6. How does the exposure value (LVS) system fit in?**

Meters on the fast-growing number of EV-coupled cameras have no *f*-stop and shutter-speed markings at all, but read in exposure values only. One simple EV number is read from the meter, set on the camera's EV-coupled exposure controls, then these turned together to the desired *f*-stop/shutter-speed combination.

**7. All of the new exposure-computing cameras have built-in meters. How do they work?**

Six 35-mm cameras belonging to this new family are now available, pacesetters in the exposure automation race that is now under way. Agfa's Silette SL was introduced first, last January, followed by the Voigtlander Vitomatic I, and recently by the Braun Automatic Super III and the Regula IIId Automatic, both with rangefinder and interchangeable lenses. These four, all German, use a Prontor SLK coupled shutter that links the aperture and shutter speed controls to a second needle in the meter window. The camera is simply placed in position for a meter reading, then the shutter or diaphragm control is turned to move the second needle into alignment with the light-indicating needle. The correct exposure is now set, and it is a simple matter to rotate the speed and diaphragm controls together to choose an appropriate combination.

Two Japanese 35's with quite different approaches to the same meter-to-camera linkage have been introduced. The Minolta Autowide, with a wide-angle 35-mm lens, operates on a match-the-two-needles setup similar to the SLK shutter, but shutter speeds and aperture are adjusted on the *back* of the camera and read in a window on top. The Mamiya Metramatic uses electrical coupling instead of a mechanical system. In addition to the meter window on top of the camera, an intricate lens system images a second meter needle in a tiny window just above the finder eyepiece, making the Metramatic the first camera of this type to provide eye-level exposure setting.

**First camera** with a built-in meter was the Zeiss Contaflex Twin-Lens Reflex. An interchangeable-lens 35-mm introduced in 1935, it sold for about $300 with 50-mm Sonnar *f*/2.

**8. Are on-the-camera meters rugged?**

It is difficult to predict just how much punishment a meter will take. By strengthening the two tiny jeweled bearings—the most delicate part of the meter—and by spring-loading and padding them against shock, manufacturers have achieved meters that can be expected to function through all of the normal knocks and jolts a camera receives. With any meter, however, only one fall or hard rap is all that is needed to jar the bearings out of place and make the meter useless.

As indications that the meter has been knocked out of its carefully set accuracy, watch for the needle not consistently returning to zero when the meter cell is covered, or for "sticky" movement of the needle across the dial.

**9. What happens when they break down?**

Here's where the slip-on and the con-

ventional meter win hands down. Obviously, the most important single drawback of the built-in meter is the loss of the camera when the meter is sent in for repairs.

To speed its return, since almost every meter must be sent back to the factory for repairs, repair stations usually pull your broken meter from its case or camera and replace it with a new or factory reconditioned meter.

Before buying any meter, and especially a camera with built-in meter, investigate to see if the importer or the manufacturer maintains a repair service, and if he returns repairs promptly.

**10. The scales on ordinary meters can**

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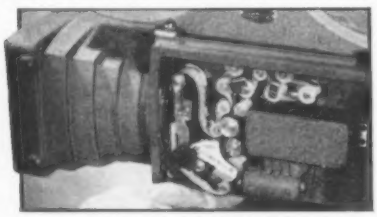

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## Report on 35-mm Kodacolor is continued on page 88

### 35-MM CAMERAS WITH BUILT-IN METERS

| CAMERA | DESCRIPTION | SPEEDS | LENS | PRICE |
|---|---|---|---|---|
| **Agfa Silette SL** | Meter coupled to Prontor SLK shutter; matching two needles in meter window sets exposure. | 1—1/300 | 45-mm f/2.8 | $99.95 |
| **Akarex 700L** | Noncoupled meter. Combined range-viewfinder with bright frame. | 1—1/300 | 50-mm f/2.8 | $89.95 |
| **Argus V-100** | Noncoupled meter. Reads in EV numbers. Combined range-viewfinder. | 1—1/500 | 52-mm f/2<br>48-mm f/2.8 | $109.95<br>$139.95 |
| **Baldessa IB** | Noncoupled meter reads in EV numbers. Range-viewfinder window with illuminated frame, parallax correction. | 1—1/300 | 45-mm f/2.8 | $89.95 |
| **Braun Automatic Super III** | Meter coupled to Prontor SLK shutter; matching two needles in meter window sets exposure. Interchangeable lenses. | 1—1/300 | 50-mm f/2.8* | $149.50 |
| **Braun Super IIBL** | Noncoupled Bewi "push-button" meter. Combined range-viewfinder with illuminated frame. Interchangeable lenses. | 1—1/300 | 50-mm f/2.8* | $99.50 |
| **Edixa Reflex C** | Single-lens reflex camera. Noncoupled meter. Focal-plane shutter. Interchangeable lenses. | 1—1/1000 | 50-mm f/1.9* | $284.50 |
| **Exakta Light-Meter IIa** | Single-lens reflex with noncoupled meter. Focal-plane shutter. Interchangeable lenses. | 12—1/1000 | 58-mm f/2* | $429.50 |
| **Kodak Retina IIIC** | Noncoupled meter reads in EV numbers. Combined range-viewfinder window with bright frame. Interchangeable front lens components. | 1—1/500 | 50-mm f/2 | $175 |
| **Kodak Retina Reflex** | Single-lens reflex. Noncoupled meter. Reads in EV numbers. Interchangeable front lens components. | 1—1/500 | 50-mm f/2 | $215 |
| **Kodak Signet 50** | Noncoupled meter reads in EV numbers. Illuminated-frame viewfinder. | 1/4—1/250 | 44-mm f/2.8 | $82.50 |
| **Mamiya Metra** | Noncoupled meter. Combined range-viewfinder with bright frame. Accessory meter booster is planned. | 1—1/500 | 48-mm f/1.9 | $109.50 |
| **Mamiya Metramatic** | Meter coupled to shutter, exposure is set when meter needle is aligned to index mark. Range-viewfinder with bright frame. Meter booster planned. | 1—1/500 | 48-mm f/2.8<br>48-mm f/1.9 | $99.50<br>$139.50 |
| **Minolta Autowide** | Meter coupled to shutter, matching two meter needles sets exposure. Wide-angle lens, bright frame finder. | 1—1/500 | 35-mm f/2.8 | $89.50 |
| **Regula RM** | Noncoupled meter reads in EV numbers. Combined range-viewfinder. | 1—1/300 | 45-mm f/2.8<br>45-mm f/1.9 | $89.50<br>$119.50 |
| **Regula IIId** | Same meter as above. Combined range-viewfinder. Interchangeable lenses. | 1—1/300 | 50-mm f/2.8* | $119.50 |
| **Regula IIId Automatic** | Coupled meter and SLK shutter; matching two meter needles sets exposure. Combined range-viewfinder. Interchangeable lenses. | 1—1/300 | 50-mm f/1.9* | $179.50 |
| **Samoca 35X and 28X** | Noncoupled meter. Coupled range-finder. Combined film wind and shutter cocking. | 1/10—1/200 | 50-mm f/3.5<br>50-mm f/2.8 | $39.95<br>$49.95 |
| **Voigtlander Vitessa L** | Noncoupled meter. Folding camera with combined range-viewfinder, automatic parallax correction. | 1—1/500 | 50-mm f/2.8<br>50-mm f/2 | $139.50<br>$159.50 |
| **Voigtlander Vitessa T** | Noncoupled meter. Combined range-viewfinder with automatic parallax correction. Interchangeable lenses. | 1—1/500 | 50-mm f/2.8 | $154.50 |
| **Voigtlander Vito BL** | Noncoupled meter. Life-size viewfinder image, bright frame. | 1—1/300 | 50-mm f/3.5<br>50-mm f/2.8 | $69.50<br>$79.50 |
| **Voigtlander Vitomatic I** | Coupled meter and SLK-V shutter; matching two needles sets exposure. Life-size finder with bright frame. | 1—1/300 | 50-mm f/2.8 | $89.50 |
| **Zeiss Contaflex II** | Single-lens reflex. Noncoupled meter reads in EV numbers. | 1—1/500 | 45-mm f/2.8 | $176 |
| **Zeiss Contaflex IV** | Same as Contaflex II, but with interchangeable front lens components. | 1—1/500 | 50-mm f/2.8 | $199 |
| **Zeiss Contaflex Beta** | Same as Contaflex IV, but with less expensive shutter and interchangeable lens components. | 1—1/300 | 45-mm f/2.8 | $149 |
| **Zeiss Contax IIIa** | Noncoupled exposure meter. Combined range-viewfinder. Focal-plane shutter. Interchangeable lenses. | 1—1/1250 | 50-mm f/2* | $328 |
| **Zeiss Contina II** | Noncoupled meter has two ranges. Optical viewfinder, rapid-wind lever. | 1—1/300 | 45-mm f/3.5<br>45-mm f/2.8 | $59<br>$69 |
| **Zeiss Contina III** | Noncoupled meter has two ranges. Interchangeable front lens components. | 1—1/300 | 45-mm f/2.8 | $79 |

### 35's WITH COUPLED SLIP-ON METERS

| | | | | |
|---|---|---|---|---|
| **Argus Match-Matic C-3** | Though not coupled, slip-on meter reads in special variation of EV system, comes with camera. Rangefinder. | 1/10—1/300 | 50-mm f/3.5 | $74.95 |
| **Leica M-3** | Accessory slip-on meter couples to dial of focal-plane shutter. Range-viewfinder with automatic framing and parallax correction for various lenses. | 1—1/1000 | 50-mm f/2* | $456 |
| **Minolta Super A** | Accessory slip-on meter couples to dial of behind-the-lens shutter. Combined range-viewfinder with illuminated frame. Interchangeable lenses. | 1—1/400 | 50-mm f/2* | $129.50 |
| **Nikon SP** | Accessory slip-on meter couples to focal-plane shutter. Multi-field range-viewfinder with bright frames, automatic parallax correction. Interchangeable lenses. | 1—1/1000 | 50-mm f/1.4* | $415 |
| **Nikon S-3** | Same meter coupling as Nikon SP. Combined range-viewfinder with bright frames. Interchangeable lenses. | 1—1/1000 | 50-mm f/1.4* | $355 |

**Normal-focal-length lenses of other speeds are also available.*

**be invaluable in working out exposure problems. Can the smaller, simpler scales on built-ins be used for this?**

The tiny scales on these meters have been made as clear and uncomplicated as possible. If you have found the more versatile scales of conventional meters an aid in calculating exposure problems, with a little ingenuity, the smaller meter can work out most of the same problems. Reference marks, such as the U and O positions on the Weston, can be marked with a drop of paint or nail polish on some types of on-the-camera meters.—

## Creating With Film

continued from page 97

took three identical close-ups of an actor. The close-up was static and the actor's face expressed no feeling whatsoever. They spliced each closeup, to three completely different shots. The first close-up of the actor's face was followed by a shot of a plate of soup standing on a table. It was obvious, when these two shots were joined, that the actor was looking at the soup. The second close-up of the actor's face was spliced to a shot of a coffin in which lay a dead woman. The third close-up was followed by a shot of a little girl playing with a toy bear. When these sequences were shown to an audience the reaction to each sequence was pronounced. They pointed out expressions of hunger on the man's face as he looked at the soup, were moved by the profound sorrow with which he looked at the dead woman and they admired the light happy smile with which he observed the child at play. In all three cases the meaning was created by the joining of the shots themselves. This meaning did not even exist before the shots were spliced together. It did not exist in the close-ups of the actor. His expression was a neutral one and in all three shots the face was exactly the same. It obviously did not exist in the shots of the soup, the dead woman, and the child at play. The emotions of hunger, sorrow, and happiness sprang into being when the shots were joined in the editing. The production of meaning by *montage* in this manner is the film's unique creative principle.

There are two kinds of *montage*: primary and secondary. In *primary montage*, meaning is produced by the combining of shots in their proper order and length. The basic story of any film should be understandable through *primary montage*. This means that in any good film you should be able to understand the basic story from the visual values alone. In *secondary montage*, meaning is produced by the combination of sound and picture (in much the same way as it is produced by combining picture and picture in *primary montage*). *Secondary montage* adds a deeper meaning to the film and enriches the basic story, which we should understand visually. In any good film the story is not told by dialogue or narration but primarily by pictures with the sound adding an additional, richer, meaning. The movie camera when


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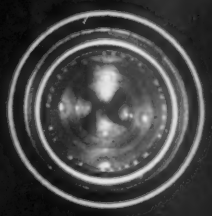

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recording visually meaningless shots of people talking is not being used creatively. There is little sense in working in any art medium if some other form of expression can do the job better. As a presentation of drama through dialogue, the stage, with its immediacy and audience contact, will always be more effective than the motion picture. As a presentation of drama through *montage*, the film is unique. Why is the film most effective when it creates meaning through *montage*? David Lean started this effectively in the May issue of POPULAR PHOTOGRAPHY: "If you tell everything in words the members of the audience do not participate. The meaning is shoved at them. If you show them, they must put two and two together in order to get the meaning and are participating."

**3** *A good film moves.* The movie camera can present drama in motion as no other medium can. A static scene, because of the selectivity and concentration of the movie camera, becomes dull much more quickly than on the stage. The interest and effectiveness of any movie lies in its ability to capture motion and to move from place to place.

**4** *A good film has visual style.* After an audience has seen any film, amateur or professional, they should remember it as a visual experience and not as a jumble of shots. The audience should leave with a visual impression of what they have seen. This does not mean that they remember one particular shot. It means that they should remember the visual style of the entire film. Think back on the movies you have enjoyed in the past. You will find that you remember them much more from what you saw than from what you heard. You have retained a general visual image of the film. Many moviemakers, such as John Ford, Orson Welles, Carl Dreyer, or Fritz Lang work in such a consistent style of composition and lighting that if you have seen many of their films there is a certain visual consistency that remains in your memory from them all.

These four criteria are, in my opinion, the mark of any good film. Most of the really great films, which have stood the test of time in a medium where 99 percent of the creative output disappears shortly after its debut, conform to them. Outstanding film makers not only recognize them but know how to achieve them, which is something else again. But formulating standards seems to me to be the first step toward making movies.—

## 35-mm Producing Sloppy Photographers?

continued from page 43

*advance, click until the roll is used up . . .* all the while forgetting the little things that demand clear thinking and seeing: the way the light falls, composition, background, gestures, expressions, camera angle, decisive moment. *Film is cheap, just shoot away and on the law of averages you're bound to come up with good pictures.* A monkey could do that!

With this *easy-does-it* approach the sloppy generation forgets that the tiny 35-mm negative which has to be blown up demands more careful technique—a steadier hand, more accurate exposure, more careful processing, more concentrated attention on the finder image and, with interchangeable lenses, a greater understanding of practical optics—than is the case with larger cameras.

Moreover, the 35-mm camera appeals to the lazy, beckoned as they are by the blandishments of available-light technique, which means to them simply that they do not need to lug flash guns or other auxiliary lighting equipment. All you do is carry the camera 'round your neck wherever you go—indoors or out—then just aim and shoot with the inevitable quarry of grain, soot, and wash which constitute available-light photography at its worst. More sloppy work is done in the name of 35-mm available-light photography than any other.

35-mm has made great contributions to photography. It has made it possible to shoot fast enabling photographers to follow easily fluid situations under adverse circumstances. It has freed them from the burden of larger, clumsier cameras, and it has introduced into photography a spontaneous, living quality not previously possible. But such freedom is in itself of little value until it is earned by the self-discipline of photographers willing to master a difficult technique.

Those interested in cutting loose from the sloppy generation must first recognize that 35-mm photography is not the simple thing it seems to be, and second, give it everything they've got. The camera, a marvelous precision instrument, will respond but only if it is treated with respect and tireless energy. There is no room for sloppiness when a photographer is dedicated—be he amateur in search of creative accomplishment or professional in pursuit of success.—

## 24-Hour Photo Binge

continued from page 63

would have had months to observe and think of picture possibilities. The whole point of this idea would be the spontaneous reactions of a photographer in a strange environment.

I decided to borrow a completely unfamiliar apartment. I arrived at nine o'clock in the morning, and was greeted by an importunate sandy colored cat which persisted in rubbing itself and moulting prolifically on my trouser legs.

I looked around the apartment. It was a simple bachelor one-and-a-half room place. On the window sill there was a vase and some flowers. To the right was a simple unpretentious foam rubber couch. In the left hand corner of the room was a wrought iron table with a glass top, and four wrought iron chairs. In another corner there was a bookshelf, an assortment of books, a record player, some records, and a stack of magazines. Two reading lamps hung from the walls.

That was it. Here I was with my cameras, and with a self-created assignment to spend 24 hours in this place and come out with some interesting pictures. I guess my first reaction was, "Well, what

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do I do now?" I looked at the window sill again. A soft light was coming in, giving a sculptural, three-dimensional effect to the vase and other objects on the ledge. I took my Hexacon out of the gadget bag and shot a series of still lifes. I'd just about finished doing that when the cat climbed on the window sill and started to investigate. This, I said to myself, is going to look like a setup. Everybody will swear that I *PUT* the cat there. But I shot it anyhow. I sat down on the couch to think. Now what? I have a couple of still lifes and a picture of a cat. You can't just spend 24 hours in an apartment and shoot nothing but still lifes. That could be pretty monotonous. I took out a ball point pen and started to write out a list of what I had already done: (1) Still life with vase; (2) Curious cat on window sill. I looked at the ball point pen again. Very interesting shape. Looks like a rocket. I put the bellows on the Hexacon and focused on the tip of the ball point, magnified many times. And it did look like a rocket. I shot a picture.

While the close-up attachment was on the camera, I started to examine other objects in the room. The bristles on a toothbrush, a paper clip (no good—it just looked like a paper clip), the texture of my tie (very boring), the texture of the pattern on an old cake can. This looked interesting. There was a floral design on the can made by a series of raised bumps. When magnified many times and cropped in close it made an exciting design. I shot another picture.

As usual, I was choking myself on a cigarette. I looked at it head-on through the groundglass and it looked like a large log with a heavy coarse texture. I turned it around and examined the ash carefully. Each particle seemed to come to life like a giant fungus. I shot a series of close-ups of different objects and textures around the room, and then I became bored so I decided to relax.

I made some coffee and lit another cigarette.

I sat down on a chair and crossed my legs, putting my feet on the couch. I glanced around the room, and then my eyes focused on my shoes. In between two large prominent feet, there was the cat. I shot it with my Nikon and a 28-mm lens. A little cat and two huge distorted feet. It struck my sense of humor. Damned stupid cat, I said to myself. What the heck is he looking so smug about. He's probably sitting there and saying gee, that's funny, a little man's head, framed by two large distorted feet. Probably strikes *his* sense of humor. So I set the Nikon up on a tripod with a self-timer, put my feet on a chair a few inches from the lens, and shot a picture of myself the way the cat had seen me.

I examined the bookshelf through the viewfinder. Very boring. Just looked like a picture of a bookshelf. I moved in closer, trying to make a design with the book jackets, or the texture of the books. Even more boring. The light was flat and dull. The design was too busy. I picked up a book and started to read. It was a psychiatric thing about love and hate. I read a couple of random chapters.

After putting the book down I thought,


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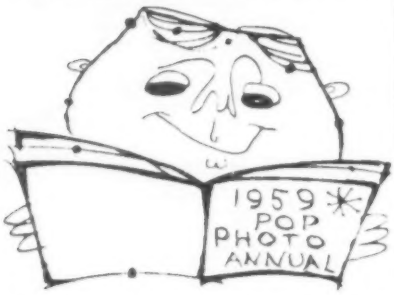


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I ought to do something crazy. Anybody can shoot pictures of cats and vases and close-ups. This thing is getting to look dull. I didn't come here just to shoot pretty pictures. Everybody shoots pretty pictures. A picture should say something. It should leave a guy who's looked at it feeling that he's learned something, or seen something from a new and different viewpoint, or that he has been entertained or amused. It should bring something to his attention that he didn't know, or hadn't noticed before.

I wanted to shoot something that was novel and amusing and different. I hit on an idea: an underwater self-portrait.

I set the Nikon up on a tripod, set up a couple of speedlights and hooked the camera up to a remote control mechanism operated with an air bulb. Thinking about the project, it seemed amusing. Doing it wasn't so funny. I almost drowned myself. I'd hold my breath and plunge my head underwater in the bathtub, trying to time it so that I fired the speedlights just as my head went under. Each time water would get up my nostrils, down my throat, and I would come up gasping for breath and looking like a drowned rat. I tried it about fifteen or twenty times, sometimes with a cigarette in my mouth, sometimes with my eyes open, other times just as I was submerging or emerging from the water. Finally, I got very tired, lost control, and swallowed so much water I almost drowned. At this point, I decided it was time to try something new.

I drank my fourteenth cup of coffee and opened up the third pack of cigarettes. The ashtray was getting pretty cluttered by now, and I shot a picture of it. By this time I was tired and very hungry. The cat was sitting on the glass table top. I crawled underneath the table and shot some worm's eye pictures of him.

I looked at my watch: 1 o'clock in the morning. 16 hours gone, eight more to go. I was getting bleary eyed. I seemed to be running out of ideas. I looked around the apartment. It was too familiar. I played around with the kitchen utensils but they seemed very dull. A doll caught my eye. It looked lonely sitting in a corner. I thought of shooting a picture of it, then I thought to myself, no, this is cornball and a cliche. I've seen a thousand pictures of dolls—usually broken ones in mud puddles. Then I noticed the expression in her eyes. Very coquettish, almost as if she were flirting with me. I shot a close-up of just her face.

The floodlamp cast a shadow, a shadow of the pattern of two wrought iron chairs. They stood out starkly against the white wall. I became intrigued with the design of the chairs, the way the metal curved, the way the shadows overlapped, making first one shape, and then another. I moved in, closer, closer, cropping, isolating, making different designs.

When I woke up, I was squatting on the floor with a camera in my lap. Daylight was streaming in the window. I must have dozed for almost an hour. I got up and stretched. My legs felt numb and my left foot was asleep. I made some more coffee, and lit another cigarette.

I was still barefoot from the bathtub incident. I looked down at my feet, and for lack of anything else to do, shot a picture of them. There was a poster on the wall. I don't remember what the rest of the poster looked like (I think it was a picture of a deer) but in the center there was a large eye. It interested me. I shot a picture of the eye.

I examined the reading lamps, focused on the light bulbs. Nothing. I looked around the apartment. It looked like the aftermath of a hurricane. Cameras, speedlights, and cords were strewn all over the room. I took an overall shot. I looked at the clock. One minute after nine.—

## Beware of 35-mm Contact Sheets

continued from page 65

terrible to him. It seemed that his electronic flash did not synchronize with his shutter. The next morning, he half-heartedly made contact sheets. Looking them over, he saw nothing. He threw the batch of negatives into the waste paper basket.

That afternoon after finishing some other prints, he had one sheet of printing paper left so he decided to print up one of the "missed" ballet shots. He pulled a negative strip out of the basket and put in it the enlarger.

The resulting print amazed him. It had movement, the picture had ballet written all over it. It was a mistake that made a fine picture. Later the photographer thought so much of his picture that he sent it into a photographic annual where it was accepted and printed.

The amateur who sends his work out to a local lab for processing is often protected by the lab. He usually gets their recommended 3¼ x 4¼ blow-up of every picture on his roll. These are most satisfactory. Some labs offer "contact strips" which are rolled up with the negatives. These contacts, I feel, offer the identical problems as sheet contacts.

There is no man living who I would fully trust judging my pictures in contact sheet form—least of all myself. There is no one gifted with an enlarger-type vision, and a compensating brain that could switch around tones of gray within an area slightly bigger than the end of your thumb.

In photography there is no substitute for hard work, and there is also no substitute for developing a skill for reading contact sheets. It is time that hundreds of thousands quit kidding themselves about their ability to judge their pictures from contact sheets. It's about time that photographers began respecting their own work a little more. Contact sheets are a necessary evil because it's impossible for photographers to blow up every negative. It should be clear in every 35-mm photographer's mind that this necessary evil, the contact sheet, may claim some of his best pictures.

Take a few minutes time. Make a sign for your darkroom wall with the following words: BEWARE OF CONTACT SHEETS! Maybe you need a magnifier, a 4x5 printer, or jumbo prints? Or maybe you ought to doubt your contact-sheet-reading ability and print all border-line pictures.—

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8mm Movie Outfit

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**Brand New 1958 Transistor Model HEILAND**

## STROBONAR 64B

- 1 Piece Unit
- 2 Transistors
- Uses 3 "D" Batteries, AC or Rechargeable Nickel Cadmium
- Verified Kodachrome Guide No. 35
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**43.50**

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35mm x 50'...5.99 • 35mm x 100'...9.99
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Fully guaranteed!
K-20 with 6 3/8" f4.5 lens with 8-rolls 5¼" x 20' Super-XX 2-filters, and case for camera.
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| SIZE | TYPE | 3 for | 6 for | 12 for |
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| 16mm x 100' Roll | Super X Sound | 7.49 | 14.49 | 28.29 |
| *16mm x 100' | Tri-X Neg. | 3 for 4.19 | 6 for 7.99 | |
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Color • Black & White Guaranteed till March 1959

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|---|---|---|---|
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Brand New—Unused—Guar. Perfect. Complete with 7" f2.5 Kodak Aero Ektar lens, filters and magazine.
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70mm x 100' Plus-X, Tri-X, Sup.-XX. **3.49**
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Roll cuts into 240 sheets 8x10.
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In original mfr. pkgs. 1957 Date
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## 7" Aero Ektar Lens
Coated f/2.5. With click stop diaphragm. Ideal for high speed color. Perfect for 35mm reflex or press use.
Gov't cost $485.
**34.99**

Brand new lens board, adapter tubes and bed brace for 4 x 5 Special **16.99**
Custom made adapters available for 35mm cameras. Write for Supreme's special prices. Specify camera.

## SUPREME BUYS-OF-THE-MONTH
Follow this section each month for sensational values in

### Brand New Cameras and Equipment

**35mm Cameras**

| | List | Special |
|---|---|---|
| Minolta "A", with case | 57.90 | 39.99 |
| Minolta "A-2", with case | 78.90 | 52.99 |
| Argus "C-4" with case and flash | 99.50 | 64.99 |
| Argus "C-44," with case and flash | 117.00 | 77.99 |
| Petri f2.8, with case | 59.90 | 44.99 |

**Sub-Miniatures**

| | | |
|---|---|---|
| Minolta, with case | 39.95 | 29.49 |
| Ricoh, with case | 39.95 | 29.49 |

**2¼ x 2¼ Reflex Cameras**

| | | |
|---|---|---|
| Minolta Autocord, with case | 109.45 | 73.99 |
| Minolta "L", with case | 135.45 | 92.99 |

**Revere 8mm Cameras & Projectors**

| | | |
|---|---|---|
| *CA-1, single lens | 139.50 | 104.49 |
| *CA-2, 3-lens turr. | 169.50 | 128.49 |
| *CA-4 Magazine | 199.50 | 149.99 |
| P-777 Projector | 127.50 | 91.49 |
| B & H No. 253A 8mm Proj. | 69.95 | 52.99 |
| Brumberger No. 1503 8mm proj. | 45.90 | 30.99 |

* All with electric eye

**35mm (2 x 2) Slide Projectors**

| | | |
|---|---|---|
| Revere 888 | 144.50 | 99.99 |
| Brumberger No. 1311 | 59.50 | 44.99 |
| Quick Set Super 300 | 69.95 | 46.99 |

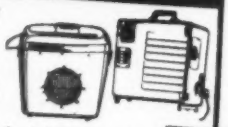
Projectors supplied with case

**Darkroom items and accessories**

| | | |
|---|---|---|
| 4x5 E. K. stainless steel hangers (6) | 9.60 | 4.49 |
| 11x14 Speed-Ez-El | 7.95 | 5.95 |
| Hugo Meyer Range Finder | 4.95 | 3.95 |
| Avigo Bounce Flash Gun | 9.95 | 3.99 |
| Weston III Meter, w/case | 15.95 | 11.49 |
| | 32.50 | 22.49 |

NOBODY UNDERSELLS SUPREME!
Prove it to yourself. Send for our convincing price list of brand new cameras.

*Just released by Navy*
## JAM MODEL AMPRO 16mm SOUND-PROJECTOR
*Perfect for schools, institutions, clubs, industrial firms!*



- Considered the finest projector of its kind
- 2-piece outfit complete with loud speaker
- Made to rigid specifications of the Army, Navy and Air Corps
- 2" f1.6 Wollensak lens
- 750 Watt lamp
- 115 Volts, 60 cycle A.C.
- Accommodates 400 to 2000 feet reels
- A truly professional sound outfit that has been completely reconditioned for perfect performance

Government Cost $2,000
only **399.00**
Available for a 10-day trial period

**Supreme's GIANT Catalog** of cameras & supplies. Lists thousands of big buys. Fully illustrated. only **10c**

**PLEASE INCLUDE POSTAGE**
**Minimum order: $4.**
Merchandise is guaranteed U. S. Surplus, unless otherwise noted. Quality standards and guarantee dates are established by us. If film is packed in non-original carton, it has been re-spooled from larger rolls; paper may be re-cut or re-packed from larger quantities for your convenience and economy. Include 25% deposit for C.O.D. orders. Minimum C.O.D. order: $20. Write for free 16-page catalog.

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with F1.9 Lytar Lens

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## CONTAFLEX I

84.50

Contaflex II .....104.50
Contaflex III .....125.50
Contaflex IV .....137.50
Deluxe Leather Carrying Case & BC Folding Flashgun.....Add $17.95

BRAND NEW LATEST
## Contax IIIA & IIA
79.50

old IIIA for new IIIA
old IIA for new IIA
(Body for Body)

- MX Flash Synchronized
- Takes all Bulbs and Strobe
- Standard Flash Post
- Needs No Special Cord

Brand New
## PRAKTICA FX
With 50mm F2.8 Preset Tessar Lens
LIST $139.50 NOW $64.50
With 58mm F1.9 Preset Primoplan Lens ..... $69.95
With 50mm F2.8 Automatic Westenar Lens ..... 78.50
Leather Eveready Carrying case & Flashgun, add ..... 14.95

Brand New 50mm F1.2
## CANON LENS

$89.50 Plus Your F2 Summicron Lens
$ 98.50 + Your Summarit f1.5
124.50 + Your Serenar f1.8
119.50 + Your Summitar f2

Brand New 35mm F1.8
## CANON LENS
$49.50 Plus Your 35mm Summaron Lens
$ 88.50 + Your Elmar 35mm
68.50 + Your Canon 35mm
57.50 + Your Canon 28mm

Brand New
## FAMOUS MAKE 35mm Camera
(We can't mention the name, because of the low price, but you'll recognize these famous features.)

now $59.50
LIST $99.50

- 50mm F1.9 ctd. Lens
- Bright Frame Viewfinder and Coupled Rangefinder
- Rapid Film Transport Lever
- Full MX Synch.
- Speeds 1-1 500 sec.

Deluxe Case & Folding BC Flashgun, add $14.95

BRAND NEW DISCONTINUED
## Konica III MFX
69.50

Deluxe Case & BC Folding Flashgun ..... $16.95

BRAND NEW LATEST 1958
## Rolleiflex 3.5G

With Meter 79.50 plus your LVS Rollei
Rollei 2.8E With Meter 99.50 plus your Rollei 2.8D

List—When New
### ROLLEI ACCESSORIES
Filters, f3.5 ..... 2.95
Filters, f3.50 ..... 3.95
Filters, f2.8 ..... 4.95
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Rollei Plate Back Set 27.50
Rolleinar-Par Set, 3.5G 12.50
Rolleinar-Par Set 2.8 14.50
Rollei Meter ..... 14.50
Zip Grip ..... 2.95
Rolleicord Case ..... 8.00
Rolleiflex Case ..... 10.00

BRAND NEW LATEST 1958
## SOLIGOR "66"
With F3.5 Preset lens LIST $99.50 NOW 59.95
Deluxe Case ..... $8.50

BRAND NEW
## NIKON S-2
199.50 with 50mm F2 Sonnar Lens
Eveready Case & BC Folding Flashgun ..... add $17.95

50% OFF LIST
Latest 1958
## CANON VT

With 50mm F1.2 Canon High Speed Lens
List when new 450.00
USED NOW 225.00

BRAND NEW LATEST AUTOMATIC
## EXAKTA IIA

49.50
Plus your old Exakta VX (Single Flash Post Model)
Body for Body

GO AUTOMATIC!
## fully automatic
58mm F2 BIOTAR

49.50
Plus Your Preset Biotar
35mm F3.5 Auto Travegon $39.50+your w.a. lens
35mm F2.8 Auto Flektagon $59.50+your 28mm Angenieux
50mm F2.8 Auto Tessar ... $39.50+your F2.8 Tessar PS
50mm F1.9 Auto Xenon $59.50+your F2 Biotar PS

Brand New AUTOMATIC
## 135mm-F3.5 XENAR
STOPOMATIC TELE LENS
List $144.50 NOW $79.50
Plus Your Telephoto Lens in Trade

BRAND NEW
## JUPLEN
135mm F2.8
Preset Lens
For Exakta, Exa, Pentacon, Contax S & D, Practica
List when new 89.95
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Deluxe Case ..... $4.95

135mm F3.5
Telephoto Lens For
## NIKON & CONTAX
Only $59.95 LIST $135.00
- Rangefinder Coupled
- Ctd. & Fully Color Corrected

135mm F3.5 Telephoto lens, Rangefinder Coupled for Leica & Canon $44.95

Leather Case & 135mm Viewfinder .....Add $6.95

A REVOLUTIONARY NEW LENS SYSTEM
BASIC PIESKER LENSES

FOR Exakta, Pentacon, Praktica, Praktina, Leica, Contax, Nikon, Canon, Exakta 66, Hasselblad, Miranda, Asahi, Pentax, 16mm Movie Cameras. ALL PRESET AND CTD.

NEW 7 ELEMENT WIDE ANGLE LENS
35mm F2.8 PRESET
- Razor Sharp
- Ctd. & Color Corrected

NOW 57.50
List $99.50

85mm F2 Piesker $48.95
100mm F2.8 Piesker. 31.95
135mm F3.5 Piesker. 33.95
180mm F5.5 Piesker. 38.95
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400mm F5.5 Piesker. 96.95
400mm F4.5 Piesker 129.50
Lens Adapters ..... $7.50
(One lens may be used on several cameras by changing adapters.)

BRAND NEW LATEST 1958 AUTOMATIC
## Practica FX-3 outfit

List $246.00 now 119.50

HERE'S WHAT YOU GET!
- Brand new Automatic Praktica FX-3
- Optical Waist Level & Sports Finder
- 50mm F2.8 Automatic Westenar Lens
- 100mm F4.5 Telephoto Lens
- Extension Tube Set for Close-ups
- BC Flashgun • Leather Case

Above outfit available with 50mm F2.8 Automatic Tessar, or F2 Automatic Westagon Lens. ADD ..$19.50

Zeiss Eye Level Pentaprism for Praktica FX-3.....$19.50

BRAND NEW AUTOMATIC
## PENTACON OUTFIT

List 413.20
NOW 169.50

HERE'S WHAT YOU GET!
- Automatic Pentacon Camera
- Prismatic Viewfinder
- Strobe & Bulb Synchronization
- 50mm F2 Automatic Westagon Lens
- 135mm f3.5 Preset Telephoto Lens
- Extension Tube Set for Close-Ups
- Pentacon BC Flashgun • Leather Case

FREE EXPOSURE METER

50mm F2 Automatic Westagon or 58mm F2 preset Biotar instead of Westanar .....add $14.50

BRAND NEW LATEST
## EXA MX OUTFIT

List 216.50
NOW 88.50

HERE'S WHAT YOU GET!
- New Latest EXA MX • 50mm f2.8 ctd. Westar Click-Stop Lens • Penta Prism Finder • Split-Image Rangefinder Insert • 100mm F4.5 Telephoto Lens • Extra Ground Glass Insert • Exa B.C. Flashgun • Leather Case

BRAND NEW
## RETINA IIIC

List 170.00 now 97.50
Retina IIC .....$79.50

RETINA REFLEX 137.50

Deluxe case & B.C. folding flash ..... $16.95

Retina IIIc with Built-In 35-80 Optical Finders, Add ..... $14.95

35mm F5.6 Curtar W.A. lens..$42.00
35mm F4 Curtar W.A. lens.. 54.00
80mm F4 Longar Tele lens.. 54.00

WALL ST. SPECIAL! BRAND NEW
Single Flash Post Model
JUST DISCONTINUED
## EXACTA VX OUTFIT
Was $461.00

now 227.00

HERE'S WHAT YOU GET!
- Exakta VX Camera
- 58mm F2 Biotar Pre-set Lens
- Eye Level Penta Prism Finder
- Rangerfinder Insert
- Extra Ground Glass Insert
- 135mm F3.5 Pre-set Telephoto Lens
- Exakta Extension Tube Set for Close-ups
- Exakta B.C. Flashgun • Leather Case
- FREE Exposure Meter

Latest Exakta IIA instead of disc. VX, Add..$29.50

Extra Waist Level and Sports Finder ..... $12.95

SPECIAL!
Fully Automatic 58mm F2 Biotar lens instead of preset Biotar, add.... $39.50

BRAND NEW LATEST 1958
## MIRANDA OUTFIT
List $379.50
NOW 189.50

HERE'S WHAT YOU GET!
- Brand New Miranda Camera
- Eyelevel Penta Prism Finder
- 50mm F1.9 Preset Lens
- 135mm F3.5 Preset Telephoto Lens
- Extension Tube Set for Close-ups
- Carrying Case
- B.C. Flashgun
- Free Exposure Meter

58mm F2 Automatic Biotar Lens Instead of Pre-Set Lens ..... ADD $69.50

Save $130.00 Brand New Latest 1958
LATEST AUTOMATIC
## PRAKTINA FX OUTFIT

List $329.50
now 199.95

- Automatic Praktina FX Camera
- 50mm F2.8 Automatic Tessar Lens
- Waist Level & Scientific Finder
- 135mm F4.5 Telephoto Lens
- Extension Tube Set for Close-ups
- B.C. Flashgun
- Leather Carrying Case
- Free Exposure Meter

58mm f2 Auto Biotar instead of f2.8 Tessar, add..... $39.50

SAVE 40 TO 50%
ALL BRAND NEW

| | List | Sale |
|---|---|---|
| Vito IIa | 54.50 | 27.25 |
| Vitessa "L" F2.8 | 139.50 | 83.70 |
| Vitessa "L" F2 | 159.50 | 92.25 |
| Vitessa "T" F2.8 | 154.50 | 91.70 |
| Case & BC folding flash add | | 12.50 |
| 35mm F3.4 Skoparet & case | 85.00 | 41.00 |
| 100mm F4.8 Dynaret & case | 85.00 | 51.00 |
| Turnit Finder & Case | 23.00 | 16.25 |

USED LATEST
## ULTRABLITZ COMET
with Lifetime Nicad battery
LIST when new $54.95
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BRAND NEW GENUINE
## IHAGEE PENTAPRISM

(With Leather Insets)
for Exakta and Exa cameras, with rangefinder glass and leather case.
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## KODAK CAVALCADE

*Fully Automatic w/Remote Control Cord*

• Pop Free • w/case • Turbo cooled, 500 Watt

List 149.50 — Spec. New **111.95**

Trays ..... ea. 1.87
Case that holds 12 trays ..... Spec. 4.97
Case that holds 24 trays ..... Spec. 8.92

Immediate Delivery

## B & L Balomatic

300 list . . . 84.50
new, our price . . . **62.50**

BALOMATIC 500
list 149.50
Our price **107.72**

## OPTIKON 500

• F2.8 color lens • Brite Luml frame • Single stroke rapid wind • Ful sync self-timer • Coupled range finder • 1 sec to 1/500

List 69.50
**$38.39**

OPTIKON 500 Leather case list 12.50
Special 4.62

10 day trial
Full Refund

## RETINA REFLEX

Brand-New 1958 Autom. with Xenon F2, built-in lightmeter, coupled to LVS: autom. diaphragm control split-image rangefinder, built-in self-timer, L.V.S., rapid winder MXV shutter. List $215.00.

Special ..... **134.50**
Case, list $15.00 . . . . Special $11.00

## Photo-Electric EXPOSURE METER WITH BOOSTER

Complete ASA index, Lens stops F 1 to F 32, shutter speeds 30 sec. to 1/1000 sec. Complete with Booster, Leather case and Strap.

**Reg. $12.95**
**$6.75**

## KODAK MOVIE FILM SALE

**Kodachrome and 35mm (+ Mounting) including processing.**

| | Our Price |
|---|---|
| 20 Exp. | $2.49 |
| 36 Exp. | 3.67 |
| 8mm Roll | 2.79 |
| 8mm Mag. | 3.64 |
| 16mm Roll | 7.70 |
| 16mm Mag. | 5.20 |
| 8mm Bolex | 7.90 |

Fresh Kodak. 1 year dating. You mail it. Kodak processor returns your film to your own Mail Box at no charge. Minimum order 3.

## ELECTRONIC FLASHES

All New

| | List | Sale |
|---|---|---|
| FR 140 | $29.95 | $18.92 |
| Ultrablitz Jet | 69.95 | 39.95 |
| Hirshey 700 Del | 69.95 | 39.95 |
| Ultrablitz Cornet | 55.75 | 33.95 |
| Mecablitz 100 | 49.95 | 34.95 |
| FR Deluxe II | 54.50 | 38.50 |
| Ultrablitz Reporter | 199.95 | 119.50 |
| Ultrablitz WL | 124.95 | 65.00 |
| Comet, used | 55.75 | 31.00 |
| Heiland 62A | 59.95 | 39.45 |

## New 1958

**Retina IIIc** with built-in 35-80 optical viewfinder, Xenon F2 coated lens; lists 175.00.

Special **$113.50**

**Retina IIIc same as above,** without built-in 35-80 viewfinder. New Special ..... **97.50**

**Same for Retina IIc—89.50**

**Case,** chromed, with B.C. Flash ..... **$12.92**

## Trays For All PROJECTORS W/COVERS

**28c ea.**

**Except Revere, B&L or La Belle**

Wollensak electric eye 8mm roll F1.8
Turret F1.8, 3 lens ..... Write

Revere Elect CA1 ..... CA2 ..... CA3 ..... CA4 ..... For Prices

Brand New R.F. Pentaprism for Exactas, V, VX, & Exas, split image rangefinder combination with viewfinder. Complete with extra ground glass. List 80.00

Brand New 18.98
Case . . . .99

## HEILAND 64B

**Transistor Elect Flash**

New $59.95
Special **$42.92**

Quick Release Clamp $5.92 w/Bracket
Coil Cord ..... $1.92
Sp. Batt., (QTY. 3), 60¢ ea. ..... $1.80

## G E GUARDIAN

w/case Discontinued Mdl. List $34.50 ..... Special **$22.55**
Dynasel Special ..... $ 5.72
G E Golden Guardian ..... 24.50

## BIG DISCOUNTS New LENSES

| | List | Special New |
|---|---|---|
| 35mm Steinheil Quinaron F2.8, fully automatic, focus to 8", Exact mt. | 149.50 | 109.70 |
| 35mm Travegon F3.5 automatic for Exakta | 99.50 | 59.70 |
| 135mm Travenon F4.5 for Exakta, Pratik, Pent, Hex. | 49.50 | 29.70 |
| 135mm Travenar F3.5 for Leica M3 or Leica Mts. | 89.95 | 53.70 |
| Cases (for Autom.) | | 6.95 |
| Cases for others | | 3.95 |
| Elitar 135mm Pre-set F3.5 for Exacta | 69.50 | 24.50 |
| Elitar 35mm F3.5 for Leica, Cannon | 89.50 | 44.00 |
| Elitar 35mm F2.5, w/a for Exacta, Penta, Prakt. | 79.50 | 42.04 |
| CONTAX IIa, IIIa. | | |
| NIKON Lenses, New 135mm F3.5 Tele. | 79.50 | 42.50 |
| 135mm Finders | 9.95 | 2.95 |
| Cases | 6.95 | 3.95 |
| F2.5, 35mm wide angle | 79.50 | 42.50 |

## SPECIAL! BRAND NEW!

Discontinued

## WOLLENSAK 8mm TURRET

Model '43' Movie Camera with F1.9 Ctd. Raptar, 9mm W.A., 32 5mm Tele Elements!

List 99.50!

**ONLY $61.72**

Compart Case
List 24.50 Spec. 8.72
Latest 43D New 70.92

## BRAND-NEW for Leica Fans

135mm f/3.5 Telephoto lens, Rangefinder, Coupled. Made in Germany
List 79.50 Sale NEW **38.95**
Same for Leica M-3 ..... 44.50

## AIREQUIPT MAGS

| | New | Our Price |
|---|---|---|
| Trays for Revere Automatic Proj. | 1.45 | .79 |
| Case (holds 30 Airequipt mags) | 15.95 | 7.49 |
| Case (holds 12 Airequipt mags) | 9.50 | 3.95 |
| Case (holds 12 Revere mags) | 11.95 | 5.49 |
| Case (holds 30—6" LaBelle trays) | 15.95 | 7.95 |
| Case (holds 24 trays for Revere, TDC, Airequipt, Viewlex) | 13.95 | 6.87 |

## DARKROOM ACCESSORIES

BRAND NEW

| | List | Sale |
|---|---|---|
| Yankee Lordomat 20 Tank | 10.95 | 7.25 |
| Yankee 4x5 Utility Tank | 3.95 | 2.92 |
| Yankee 4x5 Agitank cut film | 8.95 | 6.95 |
| Yankee Safe lite w 3 Filters | 4.95 | 3.89 |
| Airequipt 4 Way Fixed Easel | 8.05 | 5.65 |
| Airequipt Dialmaster Easel 11x14 | 19.95 | 11.95 |
| Airequipt Photocrat 4x5 Printer | 16.95 | 9.95 |
| Airequipt. Jr. Printer 4x5 | 12.95 | 7.55 |
| Brumberger 5x7 Adj. Metal Printer | 24.95 | 17.69 |
| Brumberger 5x7 Safe Lite OA | 5.95 | 4.35 |
| Brumberger 8x10 Paper Safe | 13.95 | 9.37 |
| Brumberger 11x14 Paper Safe | 24.95 | 17.69 |
| Fedco Focus Rite Enlarging Aid | 2.25 | 1.75 |
| Fedco No. 100 Dryer 111/2 x15 | 9.95 | 6.75 |
| Gra Lab ≥168 Luminous Timer | 24.95 | 17.20 |
| Premier A2 Roto Dryer 24x28 | 49.95 | 33.95 |
| Premier A1 Roto Dryer 12x29 | 27.50 | 18.95 |
| Staticmaster 1" Brush | 4.95 | 3.50 |
| Spot-O-Matic Enlarging Meter | 15.00 | 9.75 |
| Nikor 35mm Tank single reel | 8.95 | 6.75 |
| Nikor 120-620 Tank w/Reel | 9.95 | 7.49 |
| Nikor 20 Exp. 35mm wide space reel | 4.95 | 3.89 |
| Nikor 36 Exp. 35mm wide space reel, or 620, 120, 127 | 4.95 | 3.89 |
| Nikor ≥33 Tank with 2 35mm reels | 12.95 | 10.77 |

## PHONETIC Dictating Machine

1⅞, 3¾ Speed, Standard Tape. 60 cycl. 110 AC. Special price only **158.72**

including case, mike, tape and phonetic Recorder. Send for Free literature. Camera Trades acceptable

## EXAKTA VX IIa

**Brand New**

w/Range Finder Penta Prism w/F2 Biotar Automatic. List $399.00

Special . . **$239.50**
**Case** ..... **$9.95**
w/F1.9 Auto Xenon ..... 239.50

**7 Section** pocket elevator tripod w/pan head, swivels all directions gear crank . . List 17.95
SPECIAL W/Leather Case ..... **8.25**

**Asahi Pentax** w/f2 Biotar New ..... **139.50**
Body Alone . . . . **94.50**
w/f2.2 Asahi . . . **137.50**

**Maranda** Standard f1.9 ..... **119.50**

**USED BUYS**

**4x5 Crown Graphic** 4.7 ..... **159.00**

**Exakta B** 127 size single lens reflex w/f2.8 Tessar ..... **48.00**

**Retina IIIC** f2 . . . **79.50**

**500mm Tele** For 4x5 Graflex f5.6 B&L **97.50**

## BROWNIE TURRET

NEW

w/3 f 1.9 lenses
List $74.50;
Special ..... **53.72**
Same w/3 f 2.3 lenses
List $59.50;
Special ..... **42.22**

## AKAREX III w/F2 XENON

- Full Sync MX
- Cpl RF
- Rapid Wind
- Sync Comp.
- Interchangeable
- Parallax Cor.

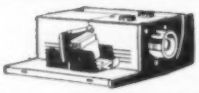
List 139.50

Brand New **74.50**

Akarex III w/F3.5 Xenar List 99.50
Brand New **59.70**

## MODEL 2700 Superpod

Geared for quick action raising and lowering
Extra 90 Degrees tilt on panhead
Ball Level on tripod
Ratchet to prevent camera from falling
Degree marks for vertical pictures
Adjustable camera screw
List 22.95
**11.97** Case list 5.95 Special 2.92



## KODAK 300 PROJECTOR (NEW)

List 74.50 with Airequipt changer. Spec. w/c. new . . . . **52.50**
List 64.50 with Readymatic changer. Spec. w/c. new . . . . **45.50**

**KODAK CAVALCADE**

500 w. remote, Autom. 149.95 **111.95**
Kodak 500 Auto. . . . . 87.50 **62.00**

## NEW BUYS

Latest Models

| | List | Sale |
|---|---|---|
| Ricoh 500 Lvs | $69.95 | $48.50 |
| Ricoh 16 | 39.50 | 29.00 |
| Ricoh 1.9 w/meter | 99.50 | 69.75 |
| Super Ricohflex | | 14.90 |
| Ricoh Diacord L | 65.00 | 44.92 |
| Ricoh 1.9 case | | 11.02 |
| Other Ricoh case | | 7.00 |
| | **List** | **Sale** |
| Aires Lvs 1.9 w/case | $110.00 | $81.50 |
| Minolta A2 w/case | 79.95 | 56.00 |
| Minolta Autocord w/c. | 109.45 | 78.00 |
| Minolta L w/case | 134.45 | 93.50 |
| Olympus S2 F2.8 w/c. | 89.95 | 58.00 |
| Samoca F3.5 | 29.95 | 21.92 |
| YASHICA TURRET 8T | | |
| w/F1.4—New | $79.95 | $58.50 |
| Yashica Turret 8T w/F1.4 + 1½ 1.4 | 119.90 | 78.50 |
| Yashica 44 w/case | 69.50 | 49.50 |

## Latest Models

| | List | Sale |
|---|---|---|
| Praktica FX3 w/auto f2.8 Carl Zeiss Tessar | $179.50 | $114.70 |
| Praktica FX3 w/f2.8 Westanar auto | 149.50 | 97.70 |
| Praktina FX F2 Bio Auto. | 299.50 | 199.50 |
| Praktina FX F2.8 Tess Auto | ..... | 163.20 |
| Edixa Reflex w/F2.8 Schacht Travenar Automatic w/waist Level | 199.50 | 129.50 |

Write for FREE Literature. 10 Day Refund.

## TRIPODS on Special & Brand New

| | | |
|---|---|---|
| STAR D CONQUEST (elevating type) | 21.00 | 12.95 |
| Quickset Champ II | 34.00 | 22.93 |
| DELUXE TRIPOD CASE | 5.95 | 2.95 |
| Star D Cont Mark III | 25.95 | 16.75 |

**8mm LENSES**

| | | |
|---|---|---|
| 1½" f/1.9 foc. tele | 38.75 | 11.95 |
| 1½" f 3.5 FF (Chrome) | 19.95 | 6.25 |
| 1½" f 1.4 foc. tele | 69.50 | 14.50 |
| 6.5mm f 1.9 W/A | 49.50 | 17.50 |
| 15mm f/1.9 foc. W/A | 59.95 | 32.50 |
| 13mm f/1.5 foc. W/A | 89.50 | 46.50 |
| 3" f 1.9 foc. Tele | 59.95 | 28.95 |
| 3" f/1.5 foc. Tele | 89.50 | 46.50 |

## MOHAWK MIDGETAPE POCKET RECORDER

Battery operated 3⅞" in width, 4½" in length, lightweight. 1 hour recording. A must for business execs., sales managers, reporters, radio, TV, on-the-spot interviews, insurance investigators, etc.

Trade-ins accepted. Free Literature.
List 249.50
Special Used ..... **$134.50**
incl. bat. mike, earphone & tape.
Send for free Brochure.

# University Camera STORES

**761 Broadway, N. Y. 3, N. Y.**
8th St. & B'way — GR 5-2544

*Include approximate postage, overage refunded*
Money refunded, if not satisfied, 10 days.

**Orders under $5.00—50¢ handling charge**
**SEND FOR FREE M-6 CATALOGUE**

# MINIFILM

BUY SELL TRADE

**Save up to 48% on BRAND NEW PRAKTINA, PRAKTICA FX3, and PRAKTICA FX 2 CAMERAS, and Outfits.**

Each camera is complete with manufacturers import certificate and guarantee cards. They are also covered by MINIFILM'S 30-day trial period and one year guarantee.

**PRAKTICA FX2**
Camera with F2.8 preset Tessar or F1.9 preset Primoplan lens.
LIST 139.50 NEW SALE PRICE **89.50**

**PRAKTICA FX3**
Camera with F2.8 auto Westanar lens.
LIST 149.50 NEW SALE PRICE **99.50**

**PRAKTICA FX3**
Camera with F2.8 auto Tessar lens or F2 auto Westagon lens.
LIST 179.50 NEW SALE PRICE **119.50**

**PRAKTINA**
Camera with pentaprism, rangefinder viewfinder and
F2.8 auto Tessar List 239.50 Sale Price **179.50**
Or F2 auto Biotar List 297.50 Sale Price **224.50**
Or F1.9 auto Quinon List 299.50 Sale Price **226.50**

Combination offer BRAND NEW 135mm F3.5 Preset telephoto lens Extension tube set B.C. Flashgun LIST 97.50 **39.50**

**LOWEST PRICES AND EASY PAYMENTS TOO!** *Only 10% Down*

**BRAND NEW AT TREMENDOUS SAVINGS**

**HIGHEST TRADE-IN ALLOWANCES OR CASH PAID**

**30 DAY MONEY BACK TRIAL PERIOD 1 YEAR GUARANTEE**

**AIRES III L CAMERA**
With F1.9 Clarion lens, MX, synchro shutter, rapid wind lever, coupled rfdr., speeds 1 to 1/300 seconds, and case.
USED SPECIAL ONLY **49.00**

**8mm ELECTRIC EYE CAMERAS**
F1.9 Lenses complete with motor control

| | List | New Sales |
|---|---|---|
| Wollensak 45 Roll | 52.50 | 74.50 |
| Wollensak 45 Turret | 164.50 | 108.00 |
| Keystone KA3 Turret | 164.50 | 110.00 |
| Revere CA3 Roll | 139.50 | 104.50 |
| Revere CA3 Turret | 169.50 | 131.00 |
| Revere CA3 Mag | 169.50 | 131.00 |
| Revere CA4 Turret | 199.50 | 154.00 |

**Latest YASHICA CAMERAS**

| | List | Our Sales |
|---|---|---|
| Yashica 8 | 29.95 | 22.75 |
| Yashica C | 49.50 | 34.95 |
| Yashica LM | 59.95 | 45.95 |
| Yashicamat | 79.50 | 55.50 |
| Yashica 635 | 99.50 | 57.00 |
| Yashica 44 | 59.95 | 44.95 |

**LOW PRICES on latest TAPE RECORDERS**

| | List | Special |
|---|---|---|
| Revere T1100 | 169.50 | 123.00 |
| Revere T1120 stereo | 199.50 | 139.00 |
| Wollensak 1500 | 199.50 | 136.50 |
| Wollensak 1515 stereo | 229.50 | 163.00 |

**8mm MOVIE OUTFIT**
New Yashica 8 Camera with F1.9 ctd lens. New Bruenberger 200 Watt Projector and case. 30 x 40 Tripod Screen Deluxe leather Gadget Bag List 125.00
SPECIAL **79.00**

For the PROFESSIONAL!
**BRAND NEW CROWN GRAPHIC 4 x 5**
with Graphic RF, 135mm F4.7 Schneider Xenar in Compur MX Iscalite field lens. Complete with 6 LISCO cut film holders, case Heiland Flashgun, Shade and 3 filters.
**280.95**
Camera alone 235.00

**NEW EXPOSURE METERS REDUCED**

| | |
|---|---|
| Brockway S and case | 21.95 |
| Weston III and case | 21.95 |
| GE Golden Crown and case | 23.75 |
| Norwood Super Director & case | 15.00 |
| Weston DR | 13.85 |
| Sekonic L-36 | 8.50 |

**35mm CAMERAS**

| | |
|---|---|
| Argus C4 coupled | 69.00 |
| Zeiss Ikon 35/S, F1.8 | 84.00 |
| Olympus 35-SC, F2.8, cpl | 64.75 |
| Ansco Viva 35 cpl | 79.95 |
| Ansco Viva, F1.9, cpl | 92.00 |
| Contaflex I, F2.8 | 95.00 |
| Contaflex II, F2.8 | 117.00 |
| Minolta A, F3.5 | 36.00 |
| Minolta A-7, F2.8 | 49.95 |
| Minolta Super A, F2 | 83.00 |
| Minolta Auto Wide, F2.8 | 68.50 |
| Minolta, F1.9 DEMO | 119.50 |
| Kodak Signet 50 | 41.00 |
| Kodak Signet 50, R | 59.50 |
| Exakta VX IIa Auto Biotar | 198.00 |
| Exa, F2.8 | 54.00 |
| Rapid 500, F2.8 | 52.00 |
| Rapid 500, F1.9 | 74.00 |
| Voigtla T, F2.8 | 91.50 |
| Voigtla L, F2 | 92.00 |
| Praktica FX3, F2.8 | 99.50 |
| Lordomat C35, F2.8 | 69.95 |
| Lordomat C35, F1.9 | 84.95 |

**2 x 2 sq. REFLEX CAMERAS**

| | |
|---|---|
| Rolleiflex 4 | 45.00 |
| Rolleiflex Standard G | 35.00 |
| Yashica 66 | 74.00 |
| Karotflex | 89.00 |
| Minolta Autocord | 69.50 |
| Minolta Autocord S | 89.50 |

**ELECTRONIC FLASH**

| | |
|---|---|
| Strobolite Jet | 39.50 |
| FR 1100 | 21.95 |
| FR Model II | 36.95 |
| Heiland 648 | 41.50 |
| Heiland 648 | 39.95 |

**8mm MOVIE CAMERAS**

| | |
|---|---|
| Browne F2.3 | 22.50 |
| Browne F1.9 | 29.50 |
| Browne Turr. F2.8 | 44.00 |
| Browne Turr. F1.9 | 53.50 |
| Kodak Magazine Turr. F1.9 | 118.00 |
| Yashica 8, F1.9 | 38.00 |
| Yashica 8T, F1.4 | 59.95 |
| Wollensak 440, F1.9 | 69.00 |
| Dejur Elect. Turr. F1.9 | 112.00 |
| Keystone K27, Turr. F1.9 | 68.50 |

**8mm PROJECTORS**

| | |
|---|---|
| Dejur Eldorado | 76.00 |
| Dejur 750 | 114.95 |
| Revere P777, cc | 89.00 |
| Revere 850, cc | 84.50 |
| Revere P90, cc | 109.00 |
| Wollensak 16, cc | 123.00 |
| Wollensak 715 | 118.00 |
| Kodak Brownie 300 | 46.95 |
| Kodak Brownie 500 | 57.95 |
| Keystone K75 | 57.50 |
| Keystone K100 | 73.00 |
| Keystone K100-AI | 103.00 |
| Keystone K100-DI | 127.00 |

**SLIDE PROJECTORS**

| | |
|---|---|
| Ansco 300 Duaset | 29.50 |
| Argus 300 Dia | 29.50 |
| Argus 300 auto | 44.00 |
| Kodak 300 | 46.00 |
| Kodak 300 auto | 55.00 |
| Kodak Cavalcade 500 | 109.00 |
| Rapid 400 | 16.50 |
| Rapid 400 auto | 22.50 |
| Revere 503 | 44.95 |
| Revere 505 | 51.00 |
| Viewlex Powermate | 84.00 |
| Keystone K300 | 52.00 |
| Keystone K500 DI | 79.00 |
| TDC 7063 cc | 46.50 |
| TDC Duo 300 | 50.00 |

cc—case fl—flash

**SAVE MORE THAN 50%**
Brand new KODAVISAT Standard F2.8 std lens, cpld MX shutter Self Timer, 1 to 1/300 sec. MX Flash Sync. Sentimeter, rapid wind. Fully INTERCHANGEABLE LENS
List 99.50 SPECIAL **47.95**

**NEW LEOTAX MODEL F**
35mm F2 Ctd Lens, Synchro Synch 1 to 1/300 Sec. Coupled Rangefinder
BRAND NEW **114.50**
Everready Case 16.00 LIST 269.95

**KODAK RETINA IIIc**
F2 ctd Cpld MX MX Synch 1/1/300 sec Rapid wind, LVS Built-in Exposure meter
BRAND NEW **98.50**
CASE 10.00
50mm F4 Longar Tele 54.00
35mm F5.6 Curtar wide 41.00
Newest model Retina IIIC 114.00

**RETINA REFLEX**
50mm Xenotar F2 lens with Ex-prog. when fitted to Retina, MX self timer, magnifier focusing screen, focusing and film advance lever
Reg. Pr. 215.00
BRAND NEW **138.00**
Case 10.00

**USED LEICA, CANON, NIKON CAMERAS**
Leica IIIF, F2 Summitar 112.00
Nikon S2, F1.4 Nikkor 179.00
Canon VI F1.8 179.00
Write for other complete lists and quotations. New or used.

**EXAKTA VX IIA CAMERA**
complete with pentaprism finder, F2 Pentacon lens, cpld MX Synchronizer, etc.
BRAND NEW SPEC **219.50**
List 339.50 with F1.8 Auto Biotar
BRAND NEW SPEC **269.50**
complete with import certificate and guarantee cards

**CANON, LEOTAX Owners!**
CANON Leotax and other threaded cameras Rangefinder Cpld Focuser
135mm F2.5 Telephoto lens 2.95
Finder 3.95
35mm F2.8 wide Angle lens 49.95
Kinder 3.95
Combination Price for both the 135mm & 35mm lenses **89.95**

**HIGH SPEED TELEPHOTO LENS SAVE 50%**
FOR Exakta, Praktica, Pentacon, etc.
135mm F3.8 ctd. wide coverage, preset iris, regulated. Telephoto
Reg. 69.95
BRAND NEW **34.95**

**TELEPHOTO FOR CONTAX AND NIKON**
New latest 135mm F3.5 ctd lens converted Tamar lens with click stops, coupled to the rdgr.
BRAND NEW SPEC. **49.95**
Viewfinder objective 2.95
FREE — CASE

**SAVE 55% PENTACON**
with import Certificate and guarantee cards with F2 Westagon Fully Automatic Lens
ORIGINAL LIST 259.50
BRAND NEW **119.50**
CASE 6.95

**AMATO AUTOFOCUS ENLARGERS**
Save on famous West German
Spring balanced parallel arms insure fin gerty control
For 35mm Complete w 2" F4.5 lens List 79.00 Now **52.50**
For 2¼ Sq w 3" F4.5 Steinheil lens List 99.50 Now **65.50**
For 2¼ x 2¼ w 3" F4.5 Steinheil lens List 129.50 Now **84.50**

**New! FEDERAL ENLARGERS REDUCED**

| | Reg. | Sales |
|---|---|---|
| Federal 135, F4.5 | 54.95 | 38.50 |
| Federal 245, F7.5 | 29.95 | 21.50 |
| Federal 250, F4.5 | 43.95 | 34.00 |
| Federal 400, F4.5 | 119.95 | 84.00 |
| Federal 670, F4.5 | 142.95 | 104.00 |

**NEW! ROYAL 35mm**
F2.8 Color Corr. Lens Cold Luminous field Rangefinder for 1 to 1/500 Sec. MX Synch. Self Timer. Rapid film advance. Rapid Rewind and built-in electric DUAL RANGE EXPOSURE METER
ONLY **49.95**
Chrome Trimmed leather case 5.95
Same with F1.9 lens 59.95

**New SUB-MINIATURE 16mm Still Cameras**
Leica III camera F1.9 lens, case, filter and lenscap 17.95
New Kodak 16 camera and case Reg. 39.95 **29.50**
New Minolta 16 camera case 2 close-up lenses Reg. 39.95 **29.50**

**EXCLUSIVE!**
The only fully automatic Twin Lens Reflex camera with f2.8 lenses selling under 200.00 — THE NEW WEST GERMAN . .
**ROLLOP**
Compare these Features:
F2.8 Lens, Prontor-Rapid shutter, Prontor-Lux shutter, Prontor-Pressure lenses, Prontor-Lux shutter, 1/300 second, Self timer, Sportsfinder, Waistlevel finder, Plus automatic exposure prevention, Automatic film stop, Self lock, Double exposure prevention
**79.50**
WITH FREE Leather Everready Case

The MIRANDA camera was designed to give complete versatility to the advanced amateur or professional. Permits the use of lenses and accessories of the Exakta, Praktica, Contax S, Pentacon in all distances and with Leica, Nikon, Contax II for close-ups. Complete
- 50mm F1.9 preset lens
- Focuses down to 16"
- Bright pentaprism finder
- Synchronized, flash, and shutter
- Speeds 1 Sec. to 1/500 Sec.

**35mm MIRANDA REFLEX CAMERA SPECIAL**
List 199.50 DEMO CASE 9.50
Complete with Mfrs. Guarantee and registration
**119.50**

**SAVE UP TO 40%**
All Factory Fresh. Reloads with PROCESSING INCLUDED IN PRICE
Daylite. Type F, Type A

| Film Type | 35mm | 2 rolls | 10 rolls |
|---|---|---|---|
| Kodachrome, Anscochrome, Ektachrome, Super Anscochrome | 20 exp. | 6.59 | 20.39 |
| | 36 exp. | 10.49 | 31.75 |
| Daylite Only | 20 exp. | 7.79 | 24.79 |
| | 36 exp. | 11.99 | 37.59 |

"WHERE CUSTOMERS BECOME FRIENDS"

**10% DOWN DELIVERS** ON MINIFILMS' QUICK CONFIDENTIAL PAYMENT PLAN

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# UNBELIEVABLE FILM VALUES

## SUPER ANSCOCHROME ASA 100

**High Speed—1959 Date**
**Orig. Factory Packed**

35mm 20X list.....$2.35 **3 for $5.95**
120 list ..... 1.75 **3 for 4.45**

## PHOTOGRAPHIC ENLARGING PAPER

| 100 Sheet Packages | Contrasts 1—2—3 SW | DW |
|---|---|---|
| 4 x 5 | $1.29 | $1.59 |
| 5 x 7 | 1.59 | 2.09 |
| 8 x 10 | 3.45 | 4.00 |

**VARIGAM**

4 x 5 ..... $1.29

## 16mm SOUND PROJECTORS

**Bell & Howell, Victor, Ampro**

**SPECIAL $159.00**

## AVAILABLE IN 8mm and 16mm

**THE FOLLOWING FULL VERSION REELS**

The 8mm is approximately 200 ft. and 16mm approx. 400 ft. each reel.

**Charlie Chaplin Comedies—1 reelers—** NEW JANITOR! MABEL'S BUSY DAY, FILM JOHNNY, BETWEEN SHOWERS, CAUGHT IN THE RAIN, HIS NEW PROFESSION. — **2 reelers**—IN THE BAND, NITE AT THE SHOW, THE CHAMPION, THE TRAMP, HIS NIGHT OUT, DOUGH AND DYNAMITE. The price for silent is **$10.00** per reel and for sound **$12.50** per reel. 8mm **$5.00** per reel.

**MACK SENNETT BATHING BEAUTIES—** one-reelers **$10.00** per reel and **$20.00** for two-reelers. Full version approx. 400 ft. 16mm each. 8mm **$5.00** per reel.

**Religious Films Available**

Life of Christ.....7 reels
Crown of Thorns.....8 reels
St. Anthony of Padua.....8 reels
Messenger of the Blessed Virgin.....9 reels
Sound .....$15.00 per reel
8mm .....$7.50 per reel

**HAL ROACH COMEDIES—**

Snub Pollard & other famous stars, full version—available in 8mm approx. 200 ft. **$5.00** per reel—16mm **$10.00** silent per reel and **$12.50** sound. Approx. 400 ft.

**ORIGINAL OUR GANG COMEDIES—** available in 8mm and 16mm **$5.00** for 8mm approx. 200 ft. **$10.00** per reel for 16mm silent approx. 400 ft. per reel—available in 1 and two reelers.

## DEVELOPING SERVICE AVAILABLE

100' 16mm B&W.....$1.25
8mm 25' double B&W..... .60
8mm 25' double color..... 2.50
16mm 100' roll color..... 2.50
16mm 50' Mag. color..... 1.25

Above color prices refer to Ansco Color and Anscochrome only.

## 35mm FILM

**Ansco Color Tungsten**

100' .....$15.00
20 exp. roll..... 1.00
**(3 for $2.75)**

## BULK FILM SPECIAL

- **Brand New Daylight Film Loader**
- **100' 35mm negative film**
- **12 empty 35mm cartridges**

**Yours for only $5.95**

## EXCLUSIVE—RADIANT

**Portable Tripod Screens**

With new VYNA-FLECT fabric. These screens are guaranteed for life—fireproof, fungus proof, and washable.

30 x 40.....$ 8.95
40 x 40..... 9.95
37 x 50..... 13.95
50 x 50..... 14.95

**50" Screens are shipped R.R. Expr. collect postage**

## YASHICA Reflex Cameras

**Brand New—Latest Models—Just Arrived Astra is proud to offer these highly prized imported cameras at sensational discount prices! CASE INCLUDED FREE!**

| | List | Price |
|---|---|---|
| YASHICA A | $35.95 | $24.95 |
| YASHICA C, semi-automatic | 54.50 | 37.95 |
| YASHICA LM, semi-automatic with built-in exposure meter | 69.95 | 45.95 |
| YASHICAMAT-AUTOMATIC | 85.50 | 58.95 |

**Brand New—Latest Model AIRES III L**
**with LVS shutter**
35mm w/f1.9 lens & case
List Price—$109.50
**ASTRA PRICE $75.95**
Including Case

**BRAND NEW—w/case SOLIGOR 66**
SINGLE LENS 2¼ sq. Reflex
List Price—$109.50
**ASTRA PRICE $69.50**
150mm f:4 teleph lens—list $74.95—Now $54.50

**B & W 35mm Film 100' Roll**
PX, XX, BACK X, I.R. PLUS X....$1.25

**FILM SPECIAL — FILM SPECIAL — FILM SPECIAL**

**Color or B&W**

A $200.00 purchase will entitle you to a Kodak Brownie camera and projector for $1.00.
A $100.00 purchase will entitle you to a Kodak Brownie camera for $1.00.
A $50.00 purchase will entitle you to a Kodak Brownie flash camera for $1.00.
A $25.00 purchase will entitle you to a 127 camera and 10 rolls of 127 film free of extra cost.
This offer does not apply to purchases of Anscochrome film.

## ACCESSORIES

CHEMICAL KITS—D88 .....$1.00
One gallon size good for reversal processing of paper and film.
Empty 8mm Magazines—3 for..... 1.50
Empty 16mm Magazines—3 for..... 2.00
16mm 100' camera spools and cans—3 pair for..... 1.00
35mm cartridges or cans—one dozen for ..... 1.00
16mm 800' reels—3 for..... 2.00
16mm 1200' reels..... 1.00
Cans for above each..... .50
16mm 1600' reels..... 1.25
Cans for above each..... .50
8mm 400' reels—2 for..... 1.00
Double cans for above—3 for..... 1.00
Film cement, bottle..... .25

## ANSCO COLOR FILM WITH PROCESSING

8mm 25' dbl. roll.....$2.25
8mm 100' on Bolex Spool..... 6.50
16mm 100' roll..... 5.00
16mm 100' roll sound..... 5.00
16mm 50' Magazine..... 3.50
SLIGHTLY OUTDATED

## BLACK AND WHITE MOVIE FILM WITH PROCESSING

**ASA 50**

8mm 25' dbl. roll.....$1.15
8mm 100' on Bolex Spool..... 3.00
16mm 100' roll..... 2.50
16mm 100' sound ASA 24..... 2.50
16mm 50' Magazine..... 1.90
8mm 25' double ASA 200 High Speed Black and White with processing $1.75
**With purchase of 5 rolls, 1 roll free.**

## USED CLEARANCE SALE

16mm Subjects Approx. 400' available in sound or silent.

**For Home Use Only $4.95**

## 16mm KODACHROME

**100 ft. rolls**—processing included. Slightly outdated. Developed by Eastman Kodak. Reg. $10.00. Price **$6.00** per roll.
Slightly Outdated

## SPECIAL ON NEW 8mm AND 16mm SUBJECTS

**(Cartoons, Comedies and Westerns)**

**BLACK AND WHITE SUBJECTS**

50' 8mm .....$ 1.00
200' 8mm ..... 3.50
100' 16mm ..... 2.00
400' 16mm (silent) ..... 7.50
400' 16mm (sound) ..... 10.00

## ANSCOCHROME ASA 32

**16mm with Processing**

100' 16mm roll.....$8.00
50' 16mm Mag. ..... 6.50

## COLORCHROME

8mm Roll ASA 32.....$3.25
with Processing within date

## MOVIE FILM SPECIAL

**ASA 50**

4 25' double 8mm on camera spools .....$ 1.79
16 rolls as above..... 5.95
64 rolls as above..... 22.00
15 rolls 16mm 100' on camera spools ..... 17.95
27 rolls as above..... 29.00
54 rolls as above..... 48.00
NO PROCESSING ON ABOVE

## BULK MOVIE FILM ASA 50 NO PROCESSING

15 16mm 25' rolls.....$ 2.75
27 rolls as above..... 4.75
54 rolls as above..... 8.75
15 16mm 50' rolls..... 5.95
27 rolls as above..... 10.75
54 rolls as above..... 19.50
400' 8mm or 16mm..... 3.60

## ROLL FILM

127, 120, 620, 116, 616, Black and White ASA 50—5 for.....$1.00
20X 35mm B&W ASA 50—4 for..... 1.00
36X 35mm B&W ASA 50—2 for..... 1.00

## ANSCO COLOR IN BULK

16mm **4c** per ft.—Minimum order 50'
8mm 25' on camera spool.....$1.25
4—8mm 25' on camera spool..... 4.75

**Daylight or Tung. No. 534 1955 Date**

35mm x 100'.....$11.95
35mm x 50'..... 6.50
35mm x 27½'..... 4.00

***Visit Our Store—Open Saturdays. Please Include Postage—$2.00 Deposit on All C.O.D.'s***

# ASTRA PHOTO PRODUCTS

**243 WEST 55TH STREET**
**NEW YORK 19, N. Y.**

# AWON PHOTOGRAPHIC DISCOUNTS !!!

**SAVE MONEY—Unless otherwise specified, all film and paper is government surplus, outdated, respooled and repacked to bring you bargain prices.**

## FRESH KODACHROME

This 1959 dated film is in its original sealed package. Day, or Tung. Price includes processing plus mounting of 35mm. **MINIMUM ORDER—3 ROLLS.**

| Size | Kodachrome |
|---|---|
| 8mm x 25' dble. roll | $2.75 |
| 8mm x 25' dble. mag | 3.60 |
| 16mm x 50' mag | 5.35 |
| 16mm x 100' roll | 7.85 |
| 35mm x 20 exp | 2.55 |
| 35mm x 36 exp | 3.80 |

## Slide Tray SPECIAL

12 Viewlex or TDC slide trays (hold 36 slides each) ..... $5.95
12 Airequipt slide trays (hold 36 slides each) ..... $16.95

## Special Sale! CASES

for 12 Slide Trays

Dust-proof protection for your color slides. Holds up to 12 2x2" TDC Viewlex or Airequipt Trays. **$4.95 CASE for 24 TRAYS ..... $7.95**

## Black & White Movie Film Processing

| | |
|---|---|
| 8mm x 25' dble. | $ .55 ea. |
| 16mm x 100' | 1.00 ea. |
| 16mm x 50' | .65 ea. |

SALE—Brand New—Latest Models

## MINOLTA Cameras

| | LIST | AWON PRICE |
|---|---|---|
| 35mm Minolta A w/case | $ 57.90 | $40.50 |
| Minolta A kit, case, f | 66.40 | 45.50 |
| 35mm Minolta A-2 w/case | 78.90 | 53.95 |
| 2¼ sq Autocord w/case | 109.45 | 74.95 |
| 2¼ sq Minolta-L Autocord w/case | 135.45 | 93.95 |

## MOVIE FILM

Fast, fine grain B & W panchromatic ASA 50. Prices include new fast processing service.

| | |
|---|---|
| 8mm x 25' dble roll | $1.10 |
| 8mm x 100' Bolex dble | 3.50 |
| 16mm x 50' mag | 1.75 |
| 16mm x 100' XX ASA 100 | 2.95 |
| 16mm x 100' Kodak Plus X | 2.95 |
| 16mm x 50' roll, Plus X | 1.65 |
| 16mm x 50' mag, X or XX | 2.25 |

**BUY SIX ... GET ONE EXTRA FREE**

## Bulk Film Special

- BRAND NEW DAYLIGHT FILM LOADER
- 100' 35mm NEGATIVE FILM
- 5 FILM CARTRIDGES

All for only **$5.95**

## ARGUS Sale!

BRAND NEW—DISCONTINUED

COMBINATION DISCOUNT!
ARGUS C-3 w/case, flash & reg. lens PLUS SOLIGAR 135mm f4.5 tele lens.
BOTH for only ..... $64.95

| | ORIG. LIST | AWON PRICE |
|---|---|---|
| Argus C-3 w/case & fl. (disc) | $ 66.95 | $41.95 |
| Argus C-4 w/case & fl | 99.50 | 66.95 |
| Argus C-44 w/cs & fl | 117.00 | 79.95 |
| SLIDE PROJECTORS | | |
| Argus 300 BC | 39.50 | 29.50 |
| 500 wt. aut chngr, case | 79.50 | 58.95 |

## BARGAIN SPECIALS!

ENLARGING PAPER
9⅜ x 200" SWSM ±1, 3 ..... $4.25
10 x 10" Varigam SWSM ..... (100 shts.) 2.95

CONTACT PAPER
10 x 10" SWSM ±4 ..... (250 shts.) $2.95

## NEW EXPOSURE METERS

| LIST | | SPEC. |
|---|---|---|
| $ 9.95 | Alpex Direct Reading w/case | $ 5.95 |
| | Sekonic Leader DeLux, Model 36, w/built-in booster cell and case | 9.95 |
| 8.95 | Sekonic Leader DeLuxe, w/case | 6.50 |
| | Booster Cell for Sekonic Leader | 2.95 |
| 9.95 | Compact, w/case | 6.95 |
| | DeJur 5B Meter w/case only | 4.95 |
| 9.95 | FR Meter w/booster & cases | 5.95 |
| | GE Pr-1 w/case (discontinued) | 18.95 |
| 9.95 | G.E. Mascot II | 6.95 |
| 32.50 | Weston Meter III w/case | 22.45 |
| | GE Guardian w/case (disc.) | 21.95 |
| | Weston DR, Dir. Read. w/case | 11.95 |

## DARKROOM ACCESSORIES

| BRAND NEW | List | Sale |
|---|---|---|
| Yankee Lordomat 20 Tank | $10.95 | $ 7.28 |
| Yankee 4x5 Agitank cut film | 8.95 | 6.95 |
| Yankee Safe lite w/3 Filters | 4.95 | 3.89 |
| Airequipt Dialmaster Easel 11x17 | 17.00 | 12.89 |
| Airequipt Jr. Printer 4x5 | 10.77 | 7.55 |
| Brumberger 5x7 Adj. Metal Printer | 22.00 | 14.95 |
| Brumberger 8x10 Paper Safe | 10.95 | 8.80 |
| Premier A1 Roto Dryer 12x29" | 27.50 | 18.92 |
| Staticmaster 1" Brush | 4.95 | 3.50 |
| Spot-O-Matic Enlarging Meter | 15.00 | 10.50 |
| Morse G3 35-8 16mm Dev. Tank | 34.00 | 24.95 |

NEW—SUPER HIGH SPEED—1959 DATE

## ANSCOCHROME ASA 100+

35mm x 20 exp.—list $2.35—SALE 3 for $5.75
120 roll—list $1.75—AWON SALE 3 for $4.10
35mm x 100' roll ..... $37.95
16mm x 100' roll ..... $6.95

## New! Ansco Super Hypan B&W Sheet Film

2¼x3¼ (box of 25 sheets) ..... 3 for $6.
4x5 (box of 25 sheets) ..... 3 for $9.

## ANSCOCHROME 1959 ASA 32

35mm x 100' (orig. factory pack) ..... $30.00
35mm x 28' (orig. factory pack) w/loader 7.69
35mm x 20 exp. reloads $1.35 ea. 4 for 4.98
120 or 620 ..... 3 for 3.00
16mm x 100' (no proc.) ..... 5.95
16mm x 100' roll (incl. proc.) $8.50 ..... 3 for 24.00
16mm x 50' mag. (incl. proc.) $5.40 ..... 3 for 15.60

## AWON Bulk Film Special!

| | |
|---|---|
| 35mm x 100' Kodak TRI-X | $3.50 |
| 35mm x 100' B&W ASA 24 | .98 |
| 35mm x 100' Kodak Ortho Pos film | 1.50 |
| 35mm x 100' Ansco ASA 50 | 1.50 |
| 16mm x 400' Positive Film | 3.95 |
| 35mm x 100' Kodak Super XX | 1.50 |
| 16mm x 400' Kod ASA 24 sngl or dbl perf | 6.95 |
| 16mm x 400' Kodak XX (ASA 100) dbl perf | 7.95 |

## PAPER SALE

orig. boxes

CONTACT PAPER—less than 1¢ a print

| | |
|---|---|
| 4x5" SWGL (200 shts.) 3 | 1.00 |
| 8x10 AZO DW Luster ±3 (100 shts.) | 3.50 |
| 10x10 SWSM ±4 (250 shts.) | 1.95 |
| 10x10" SWSM ±1, 4—1 box (100 sts.) | .98 |
| 18x22" LWSM ±1, 2—1 box (50 shts.) | 1.98 |
| 14x17" LWSM ±1, 2, 3—1 box (50 shts.) | 1.25 |
| 11x14" LWSM ±2, 3, 4—1 box (50 shts.) | .98 |
| 8x10½" LWSM ±3—1 box (250 shts.) | 1.98 |
| 7½x7½" SWGL ±4—1 box (250 shts.) | 2.95 |
| 10x20" SWSM ±3, 4 (50 sheets) | 1.50 |
| 8x10" SWSM ±1, 3 (100 sheets) | 1.95 |
| 10x10" DWAMS ±1 (100 sheets) | 1.95 |
| **10x10" SWGL ±1, 2, 4 100 shts | $2.50 |
| 1,000 shts | 22.50 |

## ENLARGING PAPER

| | |
|---|---|
| 10x10" SWSM ±1, 3 (100 sheets) | 3.50 |
| 10x10" SWGL ±1 (100 shts.) | 3.95 |
| 10x10" SWSM Varigam (250 shts.) | 6.95 |
| 10x10" SWSM Varigam (100 shts.) | 3.50 |
| 9⅜x200" SWSM ±1, 3 | 4.45 |
| 11x14 DWGL ±1 (50 sheets) | 2.95 |
| 8x10½ SWGL ±2 (100 shts.) | 3.95 |
| 8x10½" DWSM ±1, 2, 3, 4 (100 shts.) | 3.95 |
| 8x10 SWGL ±2 (100 shts.) | 3.95 |
| 11x14 SWSM ±2, 3, 4 (50 shts.) | 3.50 |
| 11x14 DWGL ±1, 2, 3, 4 (50 shts.) | 3.95 |
| 11x14 SWGL ±3 (50 shts.) | 3.95 |
| 11x14" DWSM ±1, 2, 3, 4 (50 shts.) | 3.95 |
| 20x24" SWSM ±3 (50 shts.) | 6.95 |
| 20x24" Velour blk DWSM ±4 (10 shts.) | 3.50 |
| 4x5 SWGL ±1 200 sheets | $1.98 |
| 1,000 sheets | $6.95 |
| 9⅜" x 1000' SWSM ±1.2 $8.95 ea. 2 for | $16.95 |

## MOVIE—QUANTITY DISCOUNTS

| B&W ASA 50. SIZE | Reversal. 54 Rolls | 27 Rolls | No Processing 15 Rolls |
|---|---|---|---|
| 16mm x 50' | $19.95 | $10.95 | $ 5.95 |
| *16mm x 100' | 46.95 | 28.50 | 15.95 |

*Camera Spooled.

## COMPLETELY AUTOMATIC 35mm SLIDE PROJECTOR

Just set the dial, and show your slides completely automatically with this new, electrically operated AIREQUIPT ELECTRO-CHANGER and brilliant MANSFIELD "Midway" projector. Projector plus automatic Electro-Changer—list $75.90.

**AWON SALE—$48.95**

## WOLLENSAK Sale!

All BRAND NEW! All in factory sealed cartons! Superb equipment and values at bargain prices.

### MOVIE CAMERAS

| | List | AWON PRICE |
|---|---|---|
| 8mm Model ±42, f1.9 F.F. | $ 69.50 | $ 50.75 |
| 8mm ±43, turret 3 lens f1.8 | 99.50 | 72.50 |
| 8mm ±58, f1.9 focusing | 124.50 | 90.65 |
| 8mm ±53, 3 lens turret | 199.50 | 145.00 |
| 8mm ±28 magazine, f1.9 foc. | 139.50 | 104.65 |
| 8mm ±73 mag., 3 lens turret | 239.50 | 174.80 |
| 16mm ±91 magazine, f1.9 foc | 187.50 | 136.95 |
| 16mm ±93 mag, 3 lens turret | 287.50 | 209.95 |

### PROJECTORS

| | | |
|---|---|---|
| 8mm ±715, 500 wt, 3 reels built-in splicer & case | 162.50 | 118.65 |
| 8mm ±18, 750 wt. w/case | 169.50 | 123.90 |
| 16mm ±65, 750 wt. w/case | 199.50 | 145.00 |
| 2x2 Automatic SLIDE projector for 35mm and Superslides, 500 wt; ±815 | 149.50 | 108.75 |

### TAPE RECORDER

±1500, dual speed, w/case | 189.50 | 137.95

Brand New! Famous Make

## ELECTRONIC FLASH

FAMOUS BRAND—Fair Traded so we can't advertise name, but you save $24.55 off list.

- Needs only 4 small batteries
- Hand-Grip head for "off-the-camera" shots
- Switches easily to AC power
- GE flash tube gives consistent exposure
- Comes with camera bracket and AC line cord

List price $54.50 AWON SPECIAL **$29.95**

## ASA 50 Aero Ektachrome

35mm x 20 exp. $1.50 ea; 4 for $5; Process included.
35mm x 40' Bulk $3.95; 35mm x 75' Bulk $7.50
35mm x 75' Bulk plus 4½ gal. devel kit $8.95

## ELECTRONIC FLASH OUTFITS

| BRAND NEW | List | AWON PRICE |
|---|---|---|
| Ultrablitz Jet II, A.C. or Batt. | $69.95 | $44.95 |
| Hershey "700" A.C. and Batt. | 54.95 | 34.95 |
| RI DYNALITE A.C. | 24.95 | 17.95 |
| FR Model 11, A.C. or Batt. | 54.50 | 32.95 |
| FR Model 140, A.C. | 29.95 | 21.95 |
| Ricohlite A.C. & Batt | 49.95 | 34.95 |
| Heiland 64A A.C. or Batt. | 49.95 | 36.95 |
| Heiland 64B A.C. or Batt. | 59.95 | 43.95 |

And your old flashgun in trade

## YASHICA Reflex Cameras

Brand New—Latest Models

| | List | AWON PRICE |
|---|---|---|
| YASHICA A | $35.95 | $23.00 |
| YASHICA C, semi-automatic | 54.50 | 35.95 |
| YASHICA LM, semi-automatic with built-in exposure meter | 69.95 | 44.95 |
| YASHICAMAT-AUTOMATIC | 85.50 | 57.95 |

YASHICA 44—127 film, 12 super slide exposures, 1/500, MX list w/case—$69.95. AWON SPECIAL—$45.50
YASHICA 635—Dual reflex—2¼ sq. & 35mm built-in, Semi-auto. 1/500, f 3.5. List w/case—$69.95 ..... AWON SPECIAL—$46.95

NEW MOVIE CAMERAS

| | | |
|---|---|---|
| YASHICA 8mm ±8S, f1.9 | 49.95 | 32.99 |
| YASHICA 8mm ±8T, f1.4 | 79.95 | 51.99 |

## 35mm BULK NEGATIVE SAFETY

Kodak Plus X, SUP. XX, Kodak Weston 24 Infra Red Microfile, Ansco ASA 50 or DuPont ±1, 2, 3 100' ... $1.98 ea.; 400' ... $7.50
FREE, 100' of ASA 24 w/every 100' Order!
35mm x 20 Exp. Cartridge Plus X, Sup XX, Tri-X, Infra Red, Microfile 6 for $1.50; 12 for $2.50

## CUT FILM SPECIALS

| | |
|---|---|
| 4x5 Kodak Infra Red (100 sh.) | 1.00 |
| 4x5 Ansco Proc (25 shts) 3 for | $3.50 |
| 8x10 E.K. Contr Proc Pan or Ansco Process (25 sh) | 1.98 |
| 6 for | 8.95 |
| 8x10 EK Infra Red (100 shts) | 3.95 |
| 8x10 Ansco Repolith thin base (24 sh) | 2.95 |
| 10x12 E.K. Com'l. (10 sh.) | 1.98 |
| 11x14 Contr Proc Pan (10 sh.) | 1.98 |

## COLOR CUT FILM SPECIALS

| | |
|---|---|
| 8x10 Ektacolor Type B (10 sh.) | $1.95 |
| 5x7 Ektachrome (10 sh.) | 2.95 |
| 8x10 Ansco Color (10 sh.) ea. | 3.95 |
| 3 for | 10.00 |
| 4x5 Ansco Color (Tung) 10 sh. ea. $1.50; 6 for | 6.00 |

## KODACHROME PROCESSING

| | |
|---|---|
| 35mm x 20 exp. mtg. | $1.00 |
| 35mm x 36 exp. mtg. | 2.00 |
| 8mm x 25' dble. | 1.00 |
| 8mm x 25' mag. | .65 |
| 16mm x 50' mag. | 1.00 |
| 16mm x 100' roll | 2.30 |

All film returned via insured mail. Check or Money Order must accompany film.

## FLASHBULBS Sale!

Genuine WESTINGHOUSE BULBS. Frankly, we're overstocked. We've slashed our prices to encourage you to buy a case or more and save.

| | |
|---|---|
| ±5 (Case of 120) | $ 8.95 |
| M2 (Case of 120) | 7.95 |
| 5M (Case of 120) | 11.95 |
| 5B (Case of 120) | 12.95 |
| ±6 (Case of 120) | 12.50 |
| 6B (Case of 120) | 14.95 |

## EXCLUSIVE—RADIANT

### Portable Tripod Screens

With new VYNA-FLECT fabric. These screens are fireproof, fungus proof, and washable.

| | |
|---|---|
| 30 x 40 | $ 8.95 |
| 40 x 40 | 9.95 |
| 37 x 50 | 13.95 |
| 50 x 50 | 14.95 |

50" Screens are shipped R.R. Expr. collect postage

## Bulk ANSCO COLOR

Daylight or Tung. ±534 1955 Date

| | |
|---|---|
| 35mm x 100' | $11.95 |
| 35mm x 50' | 6.50 |
| 35mm x 27½' | 4.00 |

## 4-LITE Folding MOVIE BAR LIGHT

With metal carry case, 2 toggle switches & 7' heavy duty cord.

**AWON SALE $7.50**

Bulbs remain on bar in case $1 ea. with purch. of bar.

## THIS MONTH'S SPECIALS

- 70mm x 100' Super XX $ 2.95
- 120 & 620 Kodacolor 3 for 3.75
- Telephoto Lens, 8mm, 1½", f3.5 4.95
- Wide angle lens, 7mm, f.3.2, F.F. 11.95
- Cardboard Stereo Mounts, 100 for 3.50; 1000 for 26.50
- Ansco 35mm Cardboard Mounts, 100 1.00; 1000 for 8.50
- Daylight Bulk Film Loader & 5 cartridges 4.95
- ANSCO 120 All Weather Pan 12 for 3.50
- KODACHROME 828 (proc. incl.) 3 for 3.00

**SEND 25¢ for complete CATALOG listing all equipment at unbeatable prices!**

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35mm camera with 6 element f1.9 lens.

*plus* CASE and B.C. FLASH GUN
*plus Photoelectric EXPOSURE METER* —**all for only**
*plus* Microlite 35mm VIEWER **$89.95**
*plus* Genuine Leather GADGET BAG

AIRES III L Camera and case alone—limited supply. Order Now! ..... **$74.95**

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3½ x 5 * 25¢ each (from 35mm) * ANY 12 2.99

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2½ x 3½ * 15¢ each (from 35mm) * ANY 20 2.99

*MINIMUM ORDER 2.99

Try PANORAM FOR ALL YOUR FILM NEEDS . . .

"YOU'LL BE SO GLAD THAT YOU DID"

STILL AND MOVIE COLOR FILM PRICE LIST

FACTORY FRESH RELOADS

| FILM TYPE | SIZE | 3 ROLLS | 10 ROLLS |
|---|---|---|---|
| KODACHROME ANSCOCHROME EKTACHROME | 135-20 exp. | 3.95 | 12.50 |
| | 135-36 exp. | 5.35 | 17.50 |
| KODACHROME | STEREO 15 PAIR | 3.95 | 12.50 |
| KODACHROME | STEREO 28 PAIR | 5.35 | 17.50 |
| KODACHROME | 8mm ROLL 25' Double | 5.25 | 16.50 |
| KODACHROME | 16mm ROLL 100' | 15.75 | 51.00 |

ADD 5¢ ON FILM FOR POSTAGE AND HANDLING

KODACHROME, ANSCOCHROME, EKTACHROME

PROCESSING

35mm (20 exp.) and 828 including mounting . . . . . per roll 8mm 25' roll . . 1.00

35mm, 36 exp. including mounting..$1.75
STEREO: 35mm, 15 Stereo pairs including mounting ..... 1.75
28 Stereo pairs, including mounting 2.75
8mm 25' magazine..... .75
16mm 50' magazine..... 1.00
50' roll.....1.50 100' roll.....2.50

35mm COLOR SLIDE DUPLICATING 15¢ each mounted 20 for 2.99

4 x 5 4x 50¢ ea.

5 x 7 5x 85¢ ea.

8 x 10 8x 1.75 ea.

PANORAM FILM LABS INC., 1190 SIXTH AVE., N. Y. 36


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CHICAGO'S Largest Camera Trading Center! Open evenings! Better deals! New-Used! Mailorder satisfaction! Chromoptics, 943 North State, Chicago 10.

LARGEST Camera discount house in the East. Write in your needs Dept. PP, "King For Price", Box 398, Springvalley, N. Y.

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PROFESSIONAL Camera Buyer will secure equipment for you at quantity price. Nominal service fee. (Except items strictly price fixed.) No dealers please. Minimum transaction $200 list. Buyer is bonded, Dun & Bradstreet rated and will furnish client testimonial in your vicinity. Also Chamber of Commerce, Bank, PSA and government references. Time payments. See my ad in Photographic Market Place section this magazine headed Professional Camera Buyer, Colchester 18, Connecticut.

ARRIFLEX 16 movie, top condition, 3 lenses, battery, filters, matte box, case, $1000. Hecox, % Thirkell, 17560 Tracey, Detroit, Michigan, 35.

EXA, F2.8 Tessar, list $109.50, close out price, new $67.50, with case $75, Altman's, 16 S. Wabash, Chicago 3, Ill.

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CASH Airmailed Immediately for your Cameras, Projectors or any Photographic Equipment. We Consistently Pay More! Complete Satisfaction or Merchandise Returned Fully Insured at our Expense. "OK" Camera Exchange, 553 S. Main Street, Los Angeles 13, Calif.

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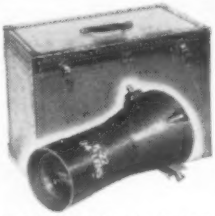

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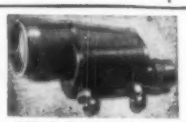

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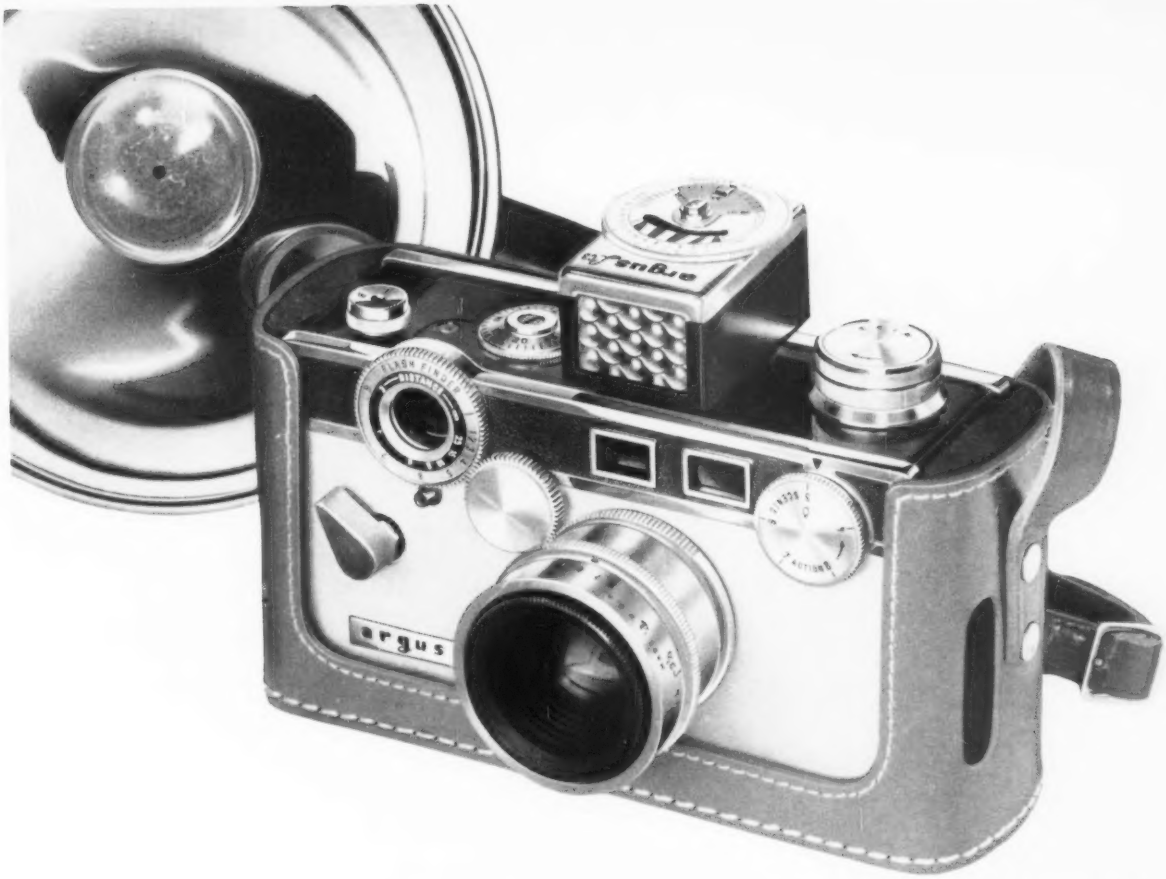


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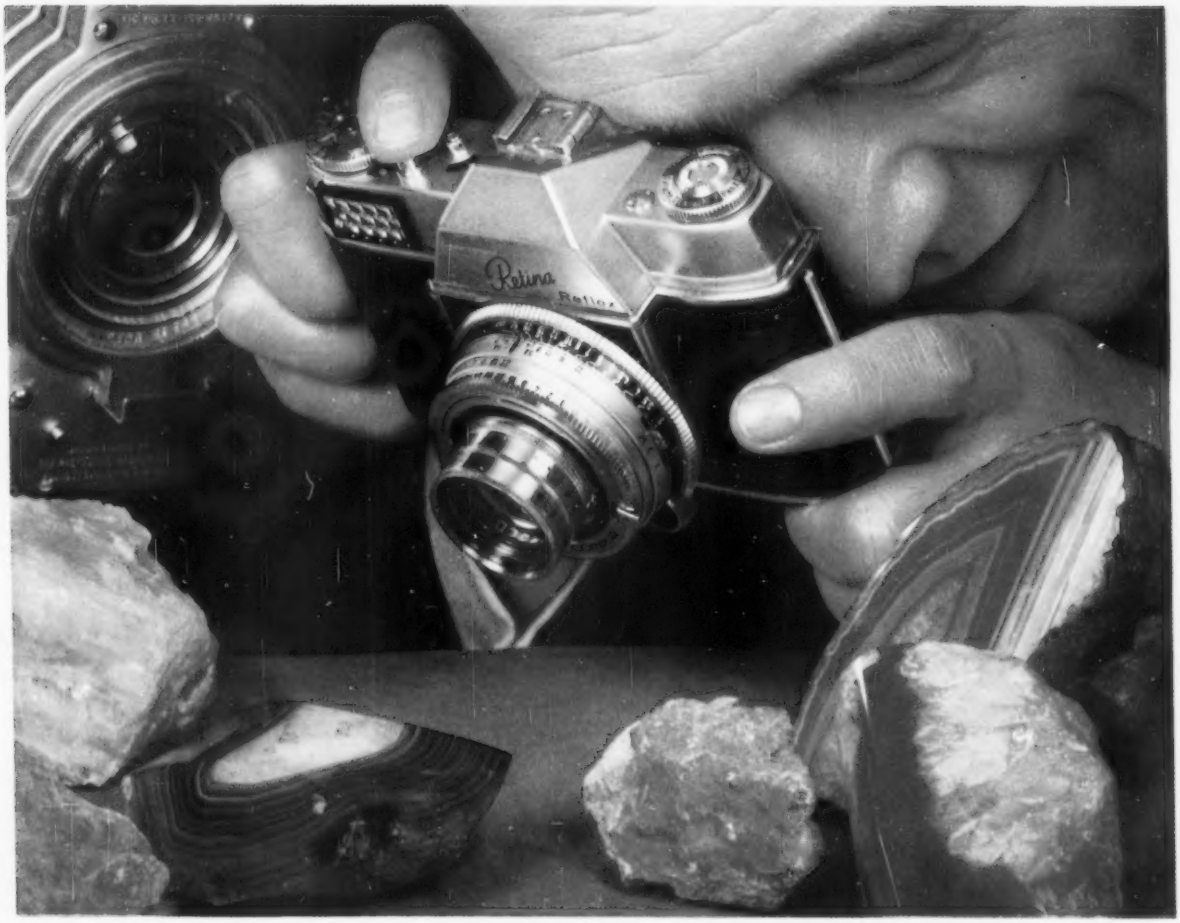


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